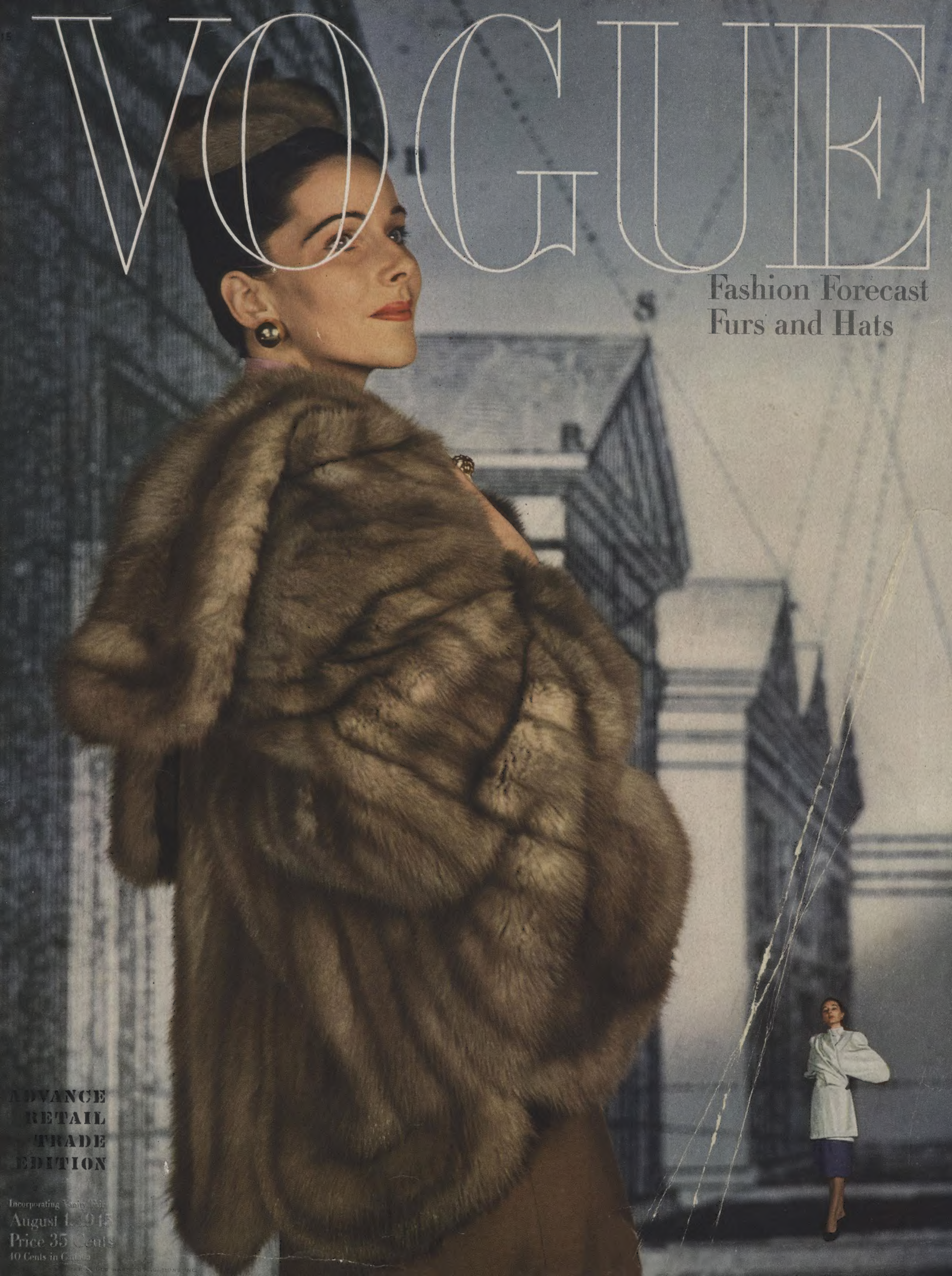
VOGUE

Fashion Forecast
Furs and Hats



ADVANCE
RETAIL
TRADE
EDITION

Incorporating Vanity Fair
August 1, 1945
Price 35 Cents
40 Cents in Canada

CALLAWAY TOWELS, with their gentle, fine yarn texture that *stays soft,* are hard to find because of war needs . . . but you can look forward to owning a *complete* "Label of Luxury" ensemble.

CALLAWAY MILLS, *La Grange, Georgia*

Extra absorbent! Callaway Towels are ABSORB*enized*—specially treated to dry you faster*

CALLAWAY MILLS

LABEL OF LUXURY Callaway GUARANTEED FAST COLORS

*Reg. U. S. Pat. Off.

To sell fashion quote Vogue!

Use these Quotations in your advertising, windows, and departmental displays.

dresses

VOGUE SAYS: "Fashion is taking shape again."
VOGUE SAYS: "The flared tunic silhouette."
VOGUE SAYS: "The fuller-skirted silhouette."
VOGUE SAYS: "The straight skirted, small-waisted silhouette."
VOGUE SAYS: "The back-fullness silhouette."
VOGUE SAYS: "The fullness-in-front silhouette."

cosmetics

VOGUE SAYS: "If you don't like the colour of your complexion, change it."
VOGUE SAYS: "A sallow skin needs pink-toned make-up."
VOGUE SAYS: "A blue-white skin needs peach-toned make-up."
VOGUE SAYS: "A reddish skin needs pure beige make-up."

hats

VOGUE SAYS: "Autumn hats—line is more important than trimming."
VOGUE SAYS: "Hats with curving contours."
VOGUE SAYS: "Fur hat—tailored suit."
VOGUE SAYS: "Big, bulky fur hats."

furs

VOGUE SAYS: "Romantic monochromatic furs."
VOGUE SAYS: "Honey ermine."
VOGUE SAYS: "Beige broadtail."
VOGUE SAYS: "Frosty mink."
VOGUE SAYS: "White seal."
VOGUE SAYS: "Fur coats—beauty and brains."
VOGUE SAYS: "Horizontal mink."
VOGUE SAYS: "Hooded greatcoats."
VOGUE SAYS: "Waist-hugging fur boleros."
VOGUE SAYS: "Circular seal capes."
VOGUE SAYS: "Shapely sealskin reefers."
VOGUE SAYS: "Winged broadtail tunics."

suits and coats

VOGUE SAYS: "Boxed reefers."
VOGUE SAYS: "Short peplum tunics."
VOGUE SAYS: "Smock coats for afternoon."
VOGUE SAYS: "Bloused-back reefers."
VOGUE SAYS: "Flying cut-away coats."
VOGUE SAYS: "Directoire greatcoats."

1-
VOGUE SAYS:
"Every hat's a silhouette this season."

2-
VOGUE SAYS:
"Understated suit—noticeable hat."

3-
VOGUE SAYS:
"Furs handled like fabrics."

4-
VOGUE SAYS:
"There's a new shape to black."

Vogue Merchandising Service 8/1/45
420 Lexington Avenue, N. Y. 17, N. Y.

Please send cards (1) (2) (3) (4)

Name.....

Store Name.....

Address.....

Four Free Cards
Please check those you can use, and mail this coupon.

How to use this issue of *Vogue*

to sell Hats pages 70 to 73

TITLE AN ADVERTISEMENT with this quotation—Vogue says: "Every hat's a silhouette this season." Sketch hats chosen from your stock because they're similar to those shown in this issue. Behind each hat sketch its silhouette (see Page 71). Quote Vogue in the advertisement—like this:

> Vogue says "Every hat's a silhouette this season. There's an absence of fussy details; a close relationship between hat and head. Line is more important than trimming."

WINDOW DISPLAYS: Divide a front of windows into shadow-boxes, each large enough to display one hat against a background of its own silhouette. In each window display this quotation—Vogue says: "Every hat's a silhouette this season."

to sell Furs pages 74 to 78

BASE A FRONT OF FUR WINDOWS on the Monochromatic idea illustrated by these colour pages. Display beige, champagne, off-white, silver-grey coats, each with dress and accessories only a half-step away in the colour scale. In each window use this quote—Vogue says: "Romantic monochromatic furs."

Pages 79 to 85

IN AN ADVERTISEMENT reproduce the August 1st cover of Vogue. Use as a headline—Vogue says: "FUR COATS with beauty *and brains.*" Quote Vogue in the copy like this—"Fur coats have brains, line, subtlety, imagination this season," says Vogue. "Pelts are handled like fabrics. Choose any silhouette and you can find it rendered in fur. (This is news.)" Sketch from your stock as many of the silhouettes featured by Vogue as you can find...a greatcoat, a reefer, a tunic, a belted tunic, a fur bolero, a circular cape, a long narrow fur cape. Choose from the next page the appropriate Vogue quotation to use under each sketch.

to sell Cosmetics pages 94 and 95

IN AN ADVERTISEMENT reproduce the Cover of August 1st Vogue. Use as a headline—Vogue says: "If you don't like the colour of your complexion—*change it.*" Begin the copy with "Vogue says:" and then quote page 94. At the bottom of the advertisement name and price various face powders and foundations from your stock.

TRADE EDITION SUBSCRIPTIONS
2 YEARS (48 ISSUES) $9.00
WRITE FOR QUANTITY RATES
AUGUST 1, 1945

RETAILERS, MANUFACTURERS AND ADVERTISING EXECUTIVES ARE ENTITLED TO RECEIVE THE TRADE EDITION OF VOGUE. SUBSCRIPTIONS MUST BE PLACED DIRECT WITH THE PUBLISHERS OR DIRECT WITH A CATALOGUE SUBSCRIPTION AGENCY. DO NOT SUBSCRIBE FOR THE TRADE EDITION THROUGH AN AGENT CALLING ON YOUR STORE. MAKE YOUR CHECK PAYABLE TO VOGUE, AND MAIL TO VOGUE, GREENWICH, CONN.

Mink in the new manner

FONSSAGRIVES

Deep, dark, silky, natural ranch Mink of unsurpassed richness in the sun-ray shoulder model with the wrist-clasping puff sleeve.

From our peerless collection of Furs where you find such splendid natural ranch Mink, a wealth of the most superb natural wild Labrador Mink, and (of course) a comprehensive selection of all the other fashionable precious furs.

ON THE PLAZA

BERGDORF GOODMAN

5TH AVE. AT 58TH ST. • NEW YORK 19

VOGUE
August 1, 1945

VOGUE incorporating Vanity Fair is published semi-monthly except May, June and July when it is published monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut. Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscription $6.00 a year in U. S. A.

Vol. 106, No. 2
Whole No. 1746

George Platt Lynes

Russian Broadtail

...a forecast-interpretation for day-through-night,
emphasizing tapestry beauty, silken softness.
Bendel Original from our Fur Collection.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

FOUKE FUR COMPANY, St. Louis, Mo., Agents of the United States Government for the Processing & Sale of Alaska Sealskins

The new Fall look of exciting restraint ...you'll find it in our 28 Shop where great designers' fashions are shown, along with all their finishing touches — everything from handbags to hats. Hattie Carnegie ensemble in muted diagonal tweeds.

It's a small world...The 28 Shop *Marshall Field & Company* Chicago

high ride-and handsome

Rocker Clog

. . . to put you up, up, up above the crowd for chic! Beautifully balanced, high rocker platforms, as created by Andrew Geller in soft rich black suede with faille covered platform.

Andrew Geller

EXQUISITE FOOTWEAR • 537 FIFTH AVENUE, NEW YORK CITY

Black cascade, a Milgrim original in suavely cut rayon crepe. Mark smooth-sloped shoulders, dramatized sleeves, Midas belt of glittering gilded braid. 15.00
With it, Milgrims puffed-crown bonnet. Exclusive with Bonwit Teller of Philadelphia

The distinctive tradition of Magnin is reflected in our choice of the leading coat silhouette of the year 1911 1912.

I. Magnin & Co.

San Francisco Palo Alto Pasadena Beverly Hills Portland Salt Lake Denver Honolulu

In the quiet Tradition of Mademoiselle Jane Austen's heroines,
we proudly present an exquisite selection of Chemises

Hattie Carnegie fired with the shimmer and sheen of moonstone satin, sculpts an original of startling beauty. Her inspiration? Chardon's satin-crepe, one of the rare and lovely fabrics loomed by Stonecutter to lend wings to the imagination of America's great designers.

BALKIN-PIX

Stonecutter
FABRICS OF DISTINCTION

STONECUTTER MILLS CORPORATION
450 SEVENTH AVE., NEW YORK
MILLS AT SPINDALE, N. C.

HATTIE CARNEGIE, NEW YORK • I. MAGNIN, CALIFORNIA

With a Pretty Trousseau and Looks to Match, This G.I.'s Fiancée Plans a

Honeymoon in Gaspé

Wonderful for Gaspé's cool, crisp days—Samuel Chapman's green wool coat with its beautiful bulk cinched in at the waist.

DuBarry Beauty Preparations contain no ingredients known to cause common skin allergies. Accepted for advertising in journals of American Medical Association. At better cosmetic counters.

DOWN the St. Lawrence to the Gaspé country of wind-swept cliffs, fishing fleets, and *habitant* quilts hung outside whitewashed farmhouses—that's where Wilma Roesch and her soldier husband will be, with a brand-new wedding ring and a thirty-day furlough.

Because it's a honeymoon, the clothes to go with it are specially exciting, like this green coat to flatter Miss Roesch's blonde hair...and the creamy-smooth complexion she credits to the DuBarry Beauty Preparations introduced to her in the famous DuBarry Success School Course.*

Wilma Roesch is just one among millions of women whom DuBarry Beauty Preparations have helped to look their loveliest. In the Success Course alone...where DuBarry Preparations are used exclusively...more than 200,000 students have discovered the difference this effective beauty care can make in their appearance.

If you would like to find out what DuBarry Beauty Preparations can do for you, ask at your favorite cosmetic counter for your free DuBarry Success-O-Plan.

*Ann Delafield, directing.

DU BARRY *BEAUTY PREPARATIONS*

by Richard Hudnut New York

Maximillian Design

Jon Abbott Studio

Silverblu Platinum Mink...pure enchantment in fur

...pale grey, shimmering with blue.

Natural Mink bred to its highest perfection.

NEIMAN-MARCUS, Dallas and a few choice stores across the country.

For further information on Silverblu Platinum Mink, consult your furrier.

Mutation Mink Breeders Association.

Marguerite
masterpieces of
fashion jewelry
at your favorite store
Coro CRAFT
STERLING • PINK GOLD FINISH • DESIGNS PATENTED
CORO, INC. NEW YORK · CHICAGO · LOS ANGELES · TORONTO
BUY MORE WAR BONDS

a promise FOR ALL YOUR TOMORROWS . . .

A diamond, as time has ever proved, is worthy of the promise of true love. . . And so you choose this pledge for your betrothal.

Solid silver . . . *sterling* . . . and especially *Heirloom* Sterling deserves the place of honor in the home you plan. Heirloom Sterling! This name is a promise . . . a pledge of *lasting* loveliness for generations.

Heirloom Sterling *proves* this promise . . . today . . . with patterns of undated beauty . . . with rhythmic, flowing line in every piece. Remember, as you choose your Heirloom Sterling pattern . . . this is the silver you will use a thousand times a year. Its beauty is like a well-loved melody . . . thrilling your heart each time it is repeated. Visit your dealer. Ask to see Heirloom Sterling . . . the sterling for all your tomorrows.

Heirloom* Sterling

FROM GENERATION TO GENERATION*

*Trademark Copyright 1945 Oneida Ltd.

*Patterns shown Virginian** (*above*) *Heiress** (*below*)

FROM THE *Romance of the Past* . . .

Almost a century ago, four years after he had given the miracle of the telegraph to the world, Samuel F. B. Morse gave his lovely bride these diamonds set in antique gold. Today they are in the proud possession of his granddaughter. For priceless jewels, like fine sterling, are treasured for generations.

No matter what style you choose in Persian Lamb
HOLLANDER FURS
HOLLANDER
FEATHERLITE
PERSIAN
keep their beauty longer

Your desire for adornment

fulfilled with a decorative shoe that has the flourish of a peplum to make it decidedly new.

I. Miller

New York City • Agencies in Principal Cities

...and *that*, children, is a BRAEMAR—nothing so sets up a college wardrobe as one of our magnificent Scottish Shetland sweaters—and we're opening the precious crates of them now. Come see the admirable fit . . . sink your fingers into the springy wool. Rare, and beautiful, 15.70 the slipover, 17.70 the cardigan.

PECK & PECK

NEW YORK • BOSTON • CHICAGO • CLEVELAND • DETROIT • HARTFORD • MILWAUKEE • MINNEAPOLIS • PHILADELPHIA • PROVIDENCE • ST. LOUIS • ST. PAUL

William Heller, Inc., 1071 Sixth Avenue, New York 18, N.Y.

PURE POETRY
by Mangone
Unmistakably Mangone with its
easy, confident lines. A slim suit deliberately
dramatized with new winged
sleeves and a versatile collar that opens into
wide revers. In a hush-soft Juilliard
suiting; white wine spiced with brown.
Sizes 10 to 18, $110.00.
Scarf of natural Russian sables.
The hat by Lilly Daché, $47.50
J. P. Allen
AND CO. — ATLANTA

DORLAN-SEAWELL

Lilli Ann's **PRINCESS OF JAVA** — glorifies the Lilli Ann Silhouette with treasures from the East. Gilt-and-jewelled heads of temple dancing girls on carved teakwood form exquisite ornaments. Coat about $55. Skirt about $15. At finer stores throughout the country.

LILLI ANN — 973 MARKET STREET, SAN FRANCISCO 3, CALIFORNIA

Natural otter with the new bloomer sleeves.
Soft and flattering. 790.00 (plus Federal tax)
The ROLLINS Co.
DETROIT
FURS . . READY-TO-WEAR . . ACCESSORIES
IN DETROIT IT'S ROLLINS FOR FINE FURS

THE HECHT CO.

WASHINGTON 4, D. C.

"A GREAT STORE IN THE NATION'S CAPITAL"

EDWARDIAN ELEGANCE...

*by Carolyn**

The "look" for Fall . . . Rounded shoulders and deep, contoured sleeves on a luxurious wool dressmaker suit with turn-of-the-century grandeur in its embroidered leaf design and silvered flower buttons. Tailored by **Rauch** in black, blue or grey, sizes 12 to 18, at about $65.00. Exclusive in Washington with **The Hecht Company.**

Carolyn REG. NEW YORK

*Reg. U. S. Pat. Off.

Forever new... these American color classics by Revlon

Windsor, Chilibean,

and Shy!

three classic colors...

for matching fingertips and lips

Like the classic clothes you come back to and love season after season are Revlon's timeless colors in Nail Enamel and Lipstick . . . The longer you wear them the more you appreciate their quiet chic . . . their enduring quality. No make-up wardrobe is complete without them!

CLASSIC SUIT BY KNIZE, PHOTO BY JOFFE
COPYRIGHT 1945, REVLON PROD. CORP.

Rawlings—
Vogue Studios

Rare Jewels by
Harry Winston

PLATINE by Dana

Created on the Continent to be worn with priceless diamonds, PLATINE was found to do as much for its wearer as a fortune in jewels. The ounce $22.50 (tax extra).

Juilliard
Master Fabric
© A. D. J. CO. INC.
Copyright, 1945
A. D. Juilliard & CO., Inc.
40 West 40th St., New York
Fine Fabrics are the Foundation of Fashion
BUY MORE WAR BONDS

ducharne
PARIS
NEW YORK LOS ANGELES MONTREAL
omajad
damasks

Lovely! But we didn't say Yes...

UNTIL THEY WERE FIT-TESTED*

A

B

C

D

You can't buy a new Gold Cross Shoe style until it's Fit-Tested for weeks on active, human feet

Fit-Tested? Yes, just as if they were made over "living" lasts. Before any Gold Cross style is introduced, hand-made originals are worn . . . walked in . . . for weeks. Checked, daily, by our designers for even a *hint* of gapping, wrinkling, binding. Changed. Checked again. Until the kind of fit is assured that millions of women tell you they find *only* in beautiful Gold Cross Shoes . . . America's famous Fit-Tested footwear. A. *The NANETTE*, B. *The MIMI*, C. *The SANDRA*, D. *The ARLISS*.

GOLD RED CROSS SHOES

FAMOUS FOR OVER 50 YEARS AS RED CROSS SHOES

America's unchallenged shoe value at $6.95

. . . most styles, Denver West, $7.45

THE UNITED STATES SHOE CORP. GOLD CROSS SHOE CINTI U.S.A.

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Jacques Offenbach
LUCIEN LELONG

SALLY VICTOR HAT

Every significant trend in fashion is shown

at Frederick and Nelson. This beige and brown suit with

cleverly maneuvered stripes by Philip Mangone,

master tailor, reflects the season's feeling for beautifully

handled woolens. From our Suit Shop, $110.

in Seattle it's Frederick & Nelson

A suit for anytime, anyplace, anywhere by

CALIFORNIA *Adele* Los Angeles 14

Miss Alexis Smith starring in Warner Bros. "Rhapsody in Blue"

In a "Crown" Tested Rayon Fabric

THE FASHION: Brilliant young Emily Wilkens takes a length of lady-like faille . . . moulds it demurely into a simple blouse . . . a gathered skirt with pinkie-ring waist. Then lights its romantic artist's bow with a palette of star-bright sequins that match the glow in your eyes . . . and his. Provocative shades of Ginger Raisin, Moss Green, Fall Navy and Black. Sizes 7 to 15. Under $35.00.

FABRIC TESTS: This CROWN* Tested rayon fabric has been tested for:

- Dry Cleaning
- Perspiration
- Crocking
- Atmospheric fading
- Tensile strength
- Seam slippage
- Dimensional restorability

FEATURED BY:

BONWIT TELLER, New York
MARSHALL FIELD & CO., Chicago
I. MAGNIN & CO., California and Seattle
NEIMAN-MARCUS CO., Dallas

This identification awarded only to fabrics containing CROWN *rayon after they have passed the* CROWN *tests for serviceability.*

A Young Original by Emily Wilkens. Made of a rich rayon and cotton faille from Duchess Fabrics, Inc. A CROWN Tested dry cleanable fabric.

AMERICAN VISCOSE CORPORATION

America's largest producer of rayon yarns and staple fibers

350 Fifth Avenue, New York 1, N. Y.

*Reg. U. S. Pat. Off.

Photographed at Officers Open House, Hotel Delmonico, New York, N. Y.

YOUR
American
Cotton
and
AMERICAN
DESIGNERS
"I've found all young juniors love cotton. They want it year round and in high fashion to match their own new brand of sophistication. That's why for fall I've done this tea dancing frock in cotton hopsacking by Everfast...dedicated to the stars with its embroidered signs of the Zodiac."
Emily Wilkens
WYNN RICHARDS
NATIONAL COTTON COUNCIL ★ COTTON-TEXTILE INSTITUTE

Look! a new L'Aiglon

J.L.F. Original

Color Play . . . another dramatic J.L.F. Original in COHAMA rayon crepe . . . its slim silhouette set off by deep, deep sleeves. In color on black or brown. At all stores where sizes 7 to 15 dominate the fashion picture.

Send for our new fashion booklet:
"A BLUEPRINT FOR 7-15 FIGURE FLATTERY"

J.L.F. ORIGINALS
1372 BROADWAY, NEW YORK 18, N. Y.

A Milgrim Original

in fine rayon crepe.

Black only.

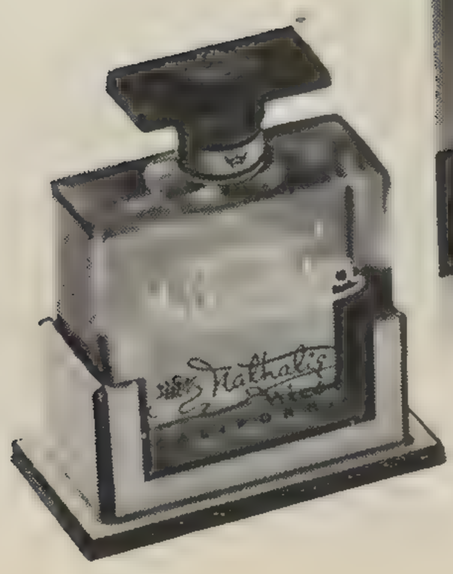
Sizes 10 to 20.

Hat by Milgrim

A. HARRIS & CO.
Dallas

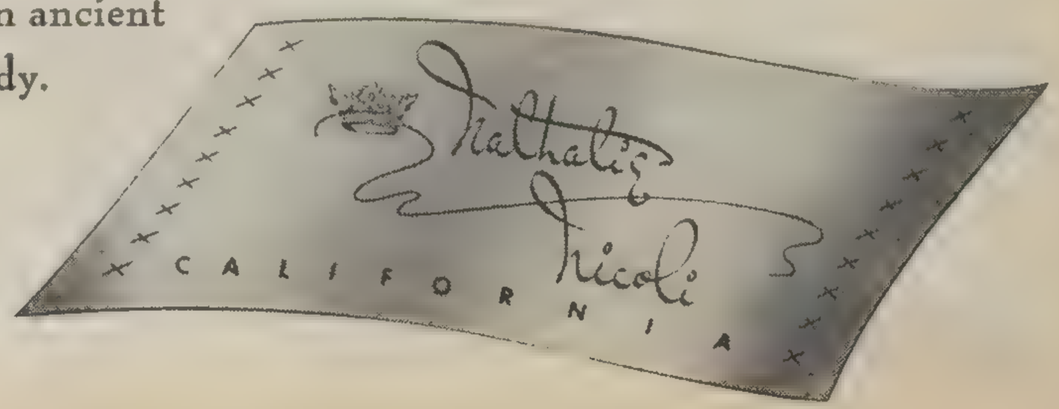
HOLMES
New Orleans

LINKER & HERBERT, INC., 205 WEST 39TH STREET, NEW YORK 18, N. Y.



CALIFORNIA FORMULA FOR INGENIOUS FLATTERY...

Nátochka . . . flawless perfection in Nathalie Nicoli's inspired suit of Forstmann's fine wool. Natochka . . . provocative new perfume, haunting as an ancient Russian melody.



Changeabout

in COHAMA

Frostpoint

jonathan logan

You buy the dress on the left with detachable lingerie touches. For a change . . . add a scarf and a different belt — and PRESTO — you have a new dress. Dorris Varnum has designed it for you in Cohama Frostpoint, the fabric that tailors so beautifully. Grey or brown. 9 to 15. **$12.95**

Write us for store name in your City • JONATHAN LOGAN • *1375 Broadway, N. Y. 18*

B. ALTMAN & CO., *New York*

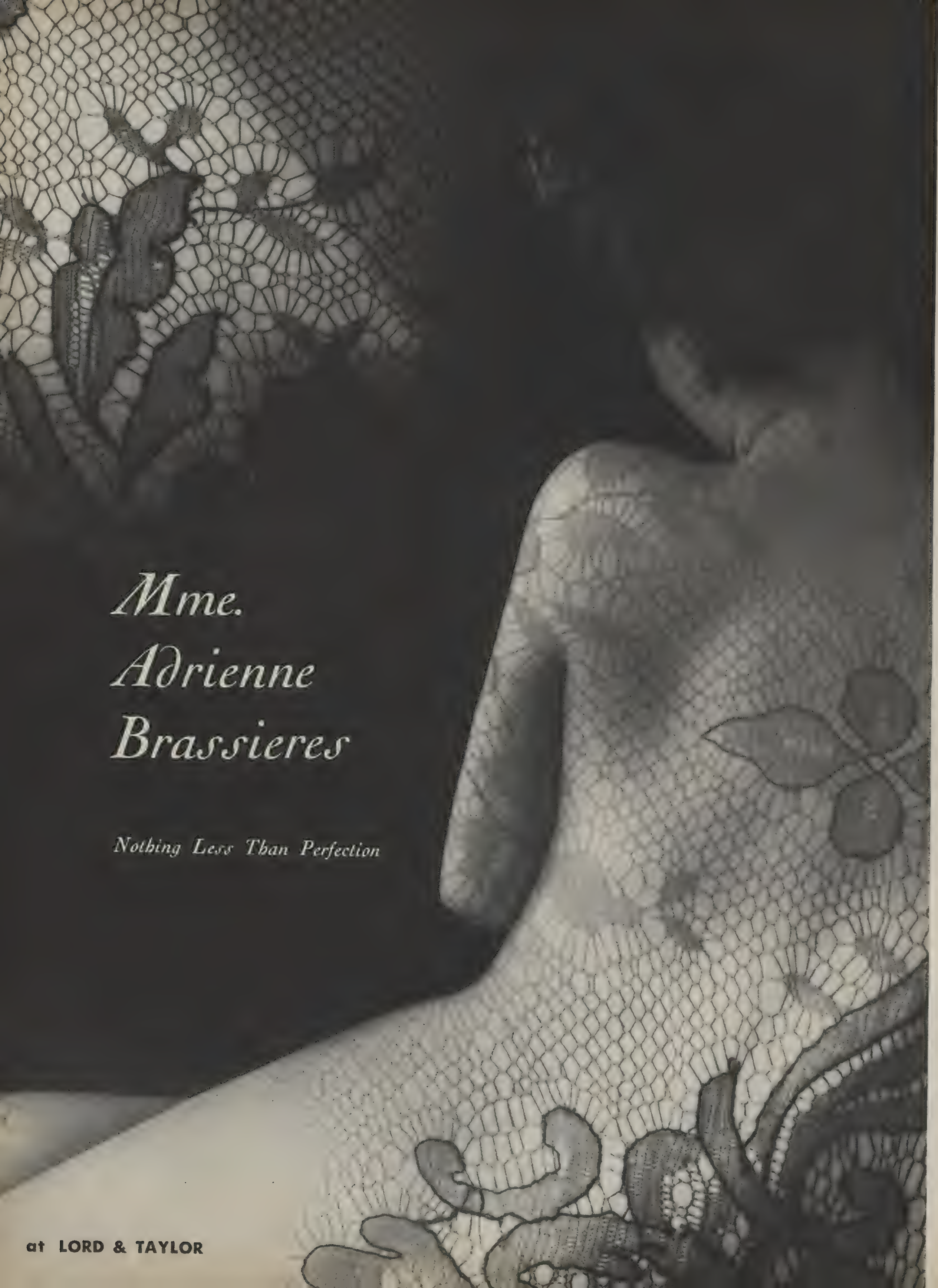
L. S. AYRES, *Indianapolis*

Miss America
Originals
designed by Harry Shacter

Softly tailored suits, exquisitely detailed in WALTHER MFG. CO. wools. Luscious fall colors. Sizes 12 to 18.
The suits . . . . . about $50
The sequined rayon blouse about $25

Hats by Sally Victor and Alfreda

SAKS FIFTH AVENUE • NEIMAN-MARCUS • WM. H. BLOCK • MONTALDO'S


Mme.
Adrienne
Brassieres
Nothing Less Than Perfection
at LORD & TAYLOR

A superb suit by

Zuckerman and Kraus INC.

exclusive with

MONTALDO'S

Denver • Colorado Springs • Columbus, O. • St. Louis • Bartlesville, Okla.
Charlotte, Winston-Salem and Greensboro, N. C. • Richmond, Va.

Bird - Speakman Inc.
WILMINGTON, DEL.

Doop's
EAST ORANGE, N. J.

Discover New Walking Joy that's

Friendly

FAIR

AS A COUNTRY

If you're looking for comfort in shoes as well as good looks, look for the name *Friendly* in all your sport oxfords. Carefree as a country fair, Friendly Shoes measure up to everything smart shoes should be . . . they'll go everywhere you go! For soft leathers styled with support and beauty, ask for the shoe that's *Friendly!* Friendly Shoes $5 to $6; slightly higher Denver west.

STYLED WITH A TOUCH OF TOMORROW

Division of General Shoe Corporation, Atlanta, Georgia

CAROLYN MODES as shown here and on page 22 are sold exclusively in one smart shop in each city from coast to coast. For the name of the shop nearest you, see page 126.

MAKE AN EXHILARATING
REALITY OF SPECTATOR SPORTS

doris dodson's "dynamite"
a "two-piecer" · dark sleeves and skirt
in sharp contrast to the poncho made
of our exclusive home-spun weave plaid·
white wool and rayon poncho plaided in
red and black ····· combined with red
or black wool and rayon shetland·
sizes nine to fifteen· about thirteen dollars·

WRITE US FOR THE NAME OF YOUR LOCAL SHOP... Doris Dodson ST. LOUIS 1, MISSOURI

Guild-Craft Furs on sale exclusively at these fine stores:

SONNENFELD'S . . . . . St. Louis
PHILIPSBORN . . . . . Washington

Akron . . . . . BYRON'S
Appleton . . . . . PETTIBONE-PEABODY
Champaign . . . . . KAUFMAN'S
Columbus . . . . . BRADFORD-HUSCH
Corpus Christi . . . . . RANDALL'S
Dallas . . . . . LAMODE

BONWIT LENNON . . . . . Baltimore
S. L. BIRD & SONS . . . . . Detroit

Fort Wayne . . . PATTERSON-FLETCHER
Hot Springs . . . . . KEMPNER'S
Kalamazoo . . . . . RANDALL'S
Lexington . . . . . B. B. SMITH & CO.
Little Rock . . . . . KEMPNER'S
Louisville . . . . . BESTEN & LANGEN
Nashville . . . . . ARMSTRONG'S

BERKSONS . . . . . Kansas City
SCHUNEMAN'S . . . . . St. Paul

Oklahoma City . . . . . HARRY KATZ
Paducah . . . . . WEILLE'S
Rockford . . . . . CHAS. V. WEISE CO.
San Antonio . . . . . THE VOGUE
Topeka . . . . . BERKSONS
Wichita Falls . . . . . ORCHID SHOP

SCHOOL & CAMP DIRECTORY

For advice write to Vogue's School Bureau

NEW YORK DAY SCHOOLS

ECOLE FRANCAISE
DU SAINT ESPRIT

Non-sectarian, bilingual (French & Eng.) day school. Children (2½-10) Pre-school thru 5th. Art, music, dancing, garden playground. Hot lunches, transportation. Bkit. V. 109 E. 60TH ST., N. Y. C. 22. RE 7-3621.

LYCÉE FRANÇAIS—NEW YORK
THE FRENCH BACCALAUREATE SCHOOL

Bilingual (English & French), Amer. & European Boys & Girls, 6-18. Day. Chartered by Regents. Graduates admitted with advanced standing to American Colleges. 3 E. 95TH ST., N. Y. 28. AT 9-1460.

RUDOLF STEINER SCHOOL

Boys' and girls' day school, kindergarten and elementary grades. Stresses spiritual as well as artistic, intellectual and practical values in education. Now in new building near Central Park. 15 E. 79TH ST., N. Y. 21. BU 8-8708.

THE TUTORING SCHOOL
OF NEW YORK—74 EAST 55 ST., NEW YORK 22

Exclusively individual instruction. Under experienced tutors students are prepared for all colleges, army and navy schools. 19th year.
Catalog on request. TEL. PLAZA 5-6666

COLUMBIA GRAMMAR
School for Boys

Our 181 years of distinguished service prove that Democracy is enduring and that in a free government, Education is the first line of defense. ALL DAY PLAN. Kindergarten to College. Fully accredited, non-profit making. Character Building emphasis.

Frederic A. Alden, Headmaster
5 W. 93rd St., N. Y. 25 RI. 9-3720

RIVERDALE
• COUNTRY SCHOOL FOR BOYS •
Boarding • Day

A leading College Preparatory School in a convenient location on outskirts of New York City. All day program. School buses. Affiliated School of Music, School for Girls and Neighborhood School for Children. *Catalogue.*

FRANK S. HACKETT, Headmaster
Box V, Riverdale-on-Hudson, New York City

LEONARD SCHOOL FOR GIRLS

All Day Plan. First Grade to College. College Preparatory and General Courses. Well rounded educational program, arts, crafts, dramatics, music, all sports, dancing, voice and personality culture. Swimming. Classes limited.

Miss Florence M. Leonard, Prin.
26 W. 94th St., N. Y. 25 RI. 9-1600

PACKER
COLLEGIATE INSTITUTE

A Finer Education for Girls. From pre-school and kindergarten through accredited Junior College. Broad cultural education to prepare for effective living; vital training for the needs of today. Catalogue.

CENTENNIAL YEAR 1945

PAUL D. SHAFER, *Ph.D., Pres.*
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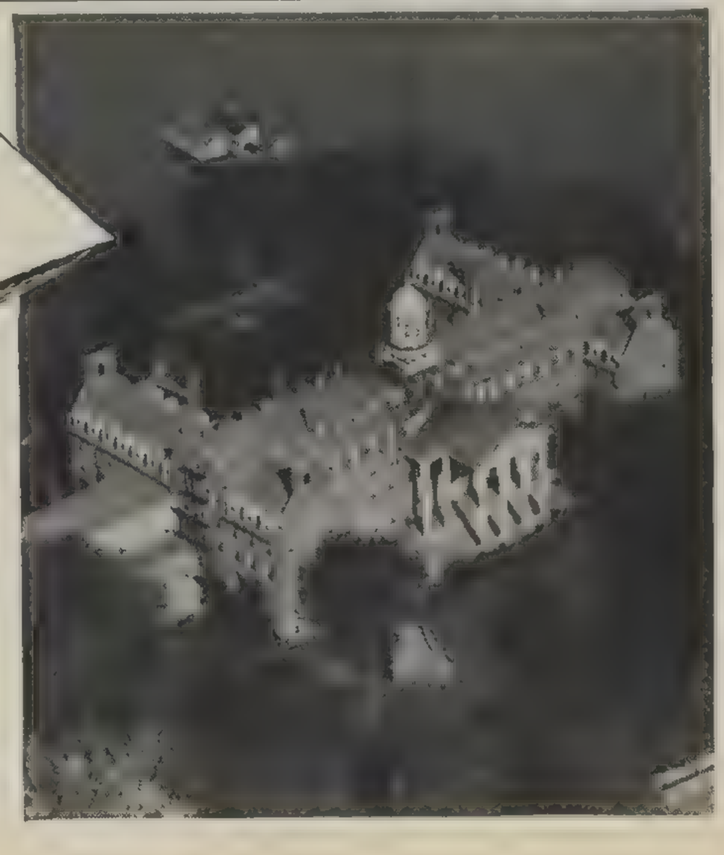

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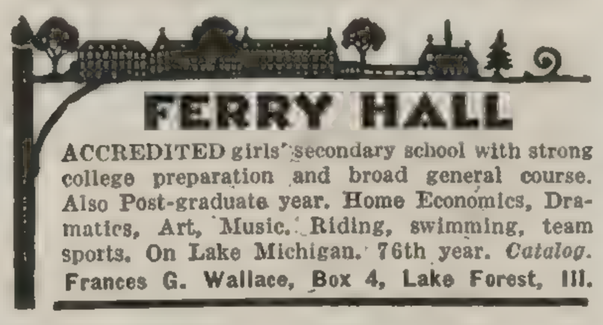

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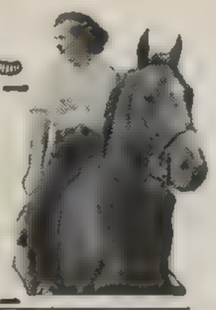

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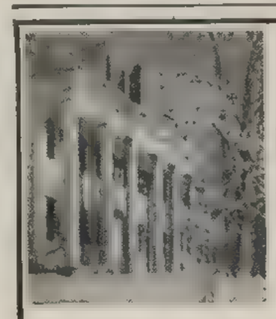

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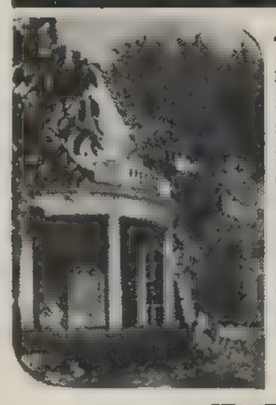

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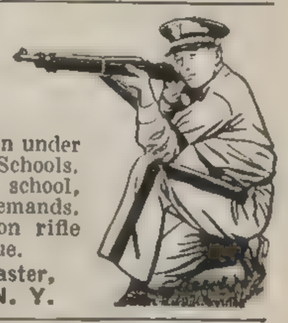

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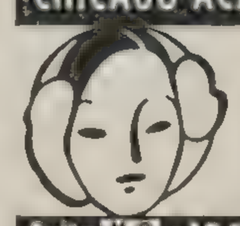

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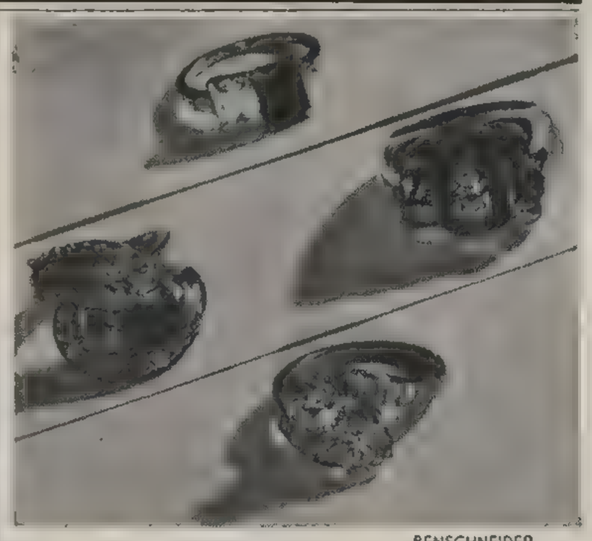

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Left: Yellow Gold, Ruby and Diamond Cocktail Ring, $1495.00. Top: Platinum mounted Diamond and matched Oriental Sapphire, $2850.00. Right: Oriental Sapphires and Diamonds in Yellow Gold, $468.00. Bottom: Platinum, Twin Diamond Dinner Ring, $3650.00. Prices include federal tax.

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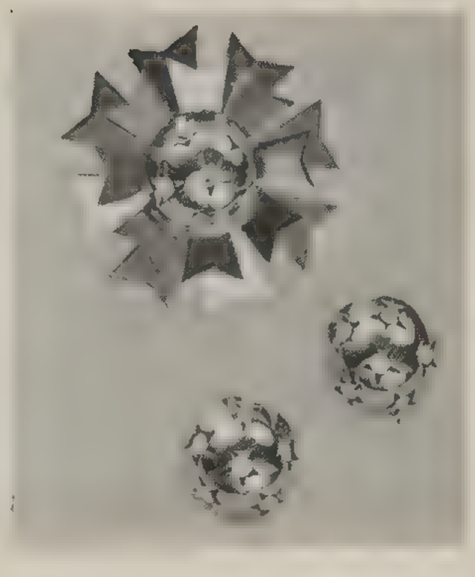

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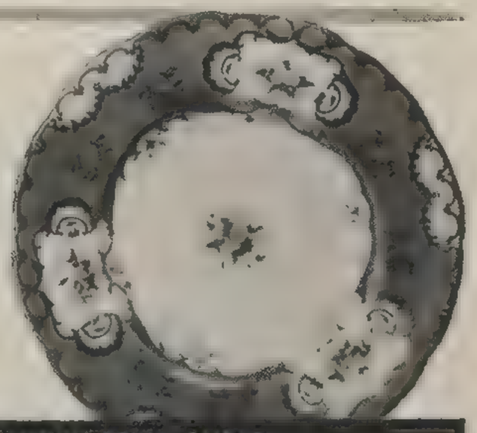

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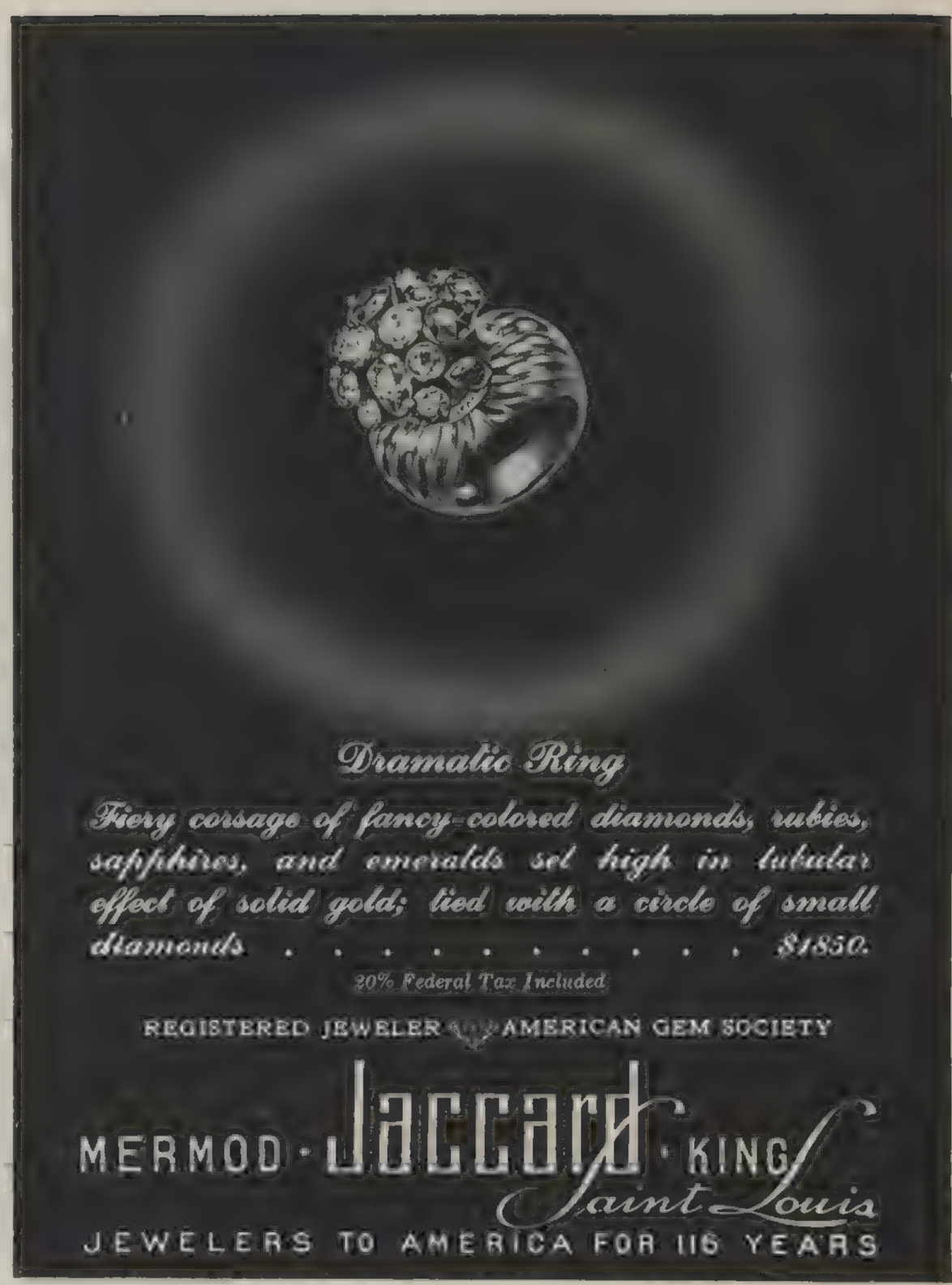

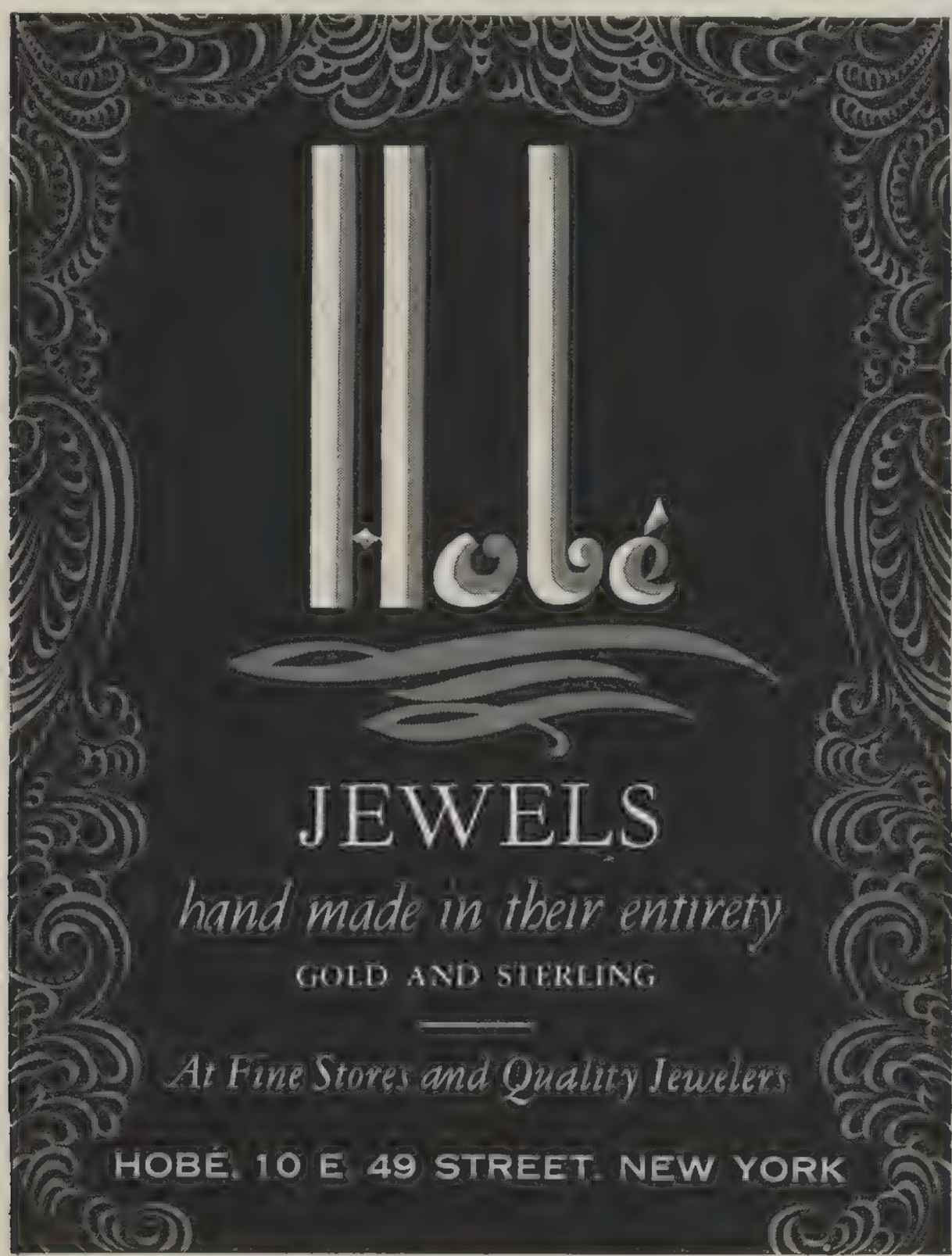

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RAWLINGS

COVER: A matter of "monochromatic" furs, first of a series of atonal furs in this issue. Large figure: natural Asiatic marten, half cape, half stole, with flung Ascot. From Esther Dorothy; also at Frost Bros. Jewels from Olga Tritt. The make-up, Yardley's glowing "Rose Tan" face powder, "Vivid" lipstick. Small figure: a closely wrapped winged tunic of white Indian Broadtail from Reine.
Backgrounds of reaching perspective, ordered space, are architectural engravings from the "Iconographic Encyclopædia," American edition, 1851.

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THE FLARED TUNIC SILHOUETTE.
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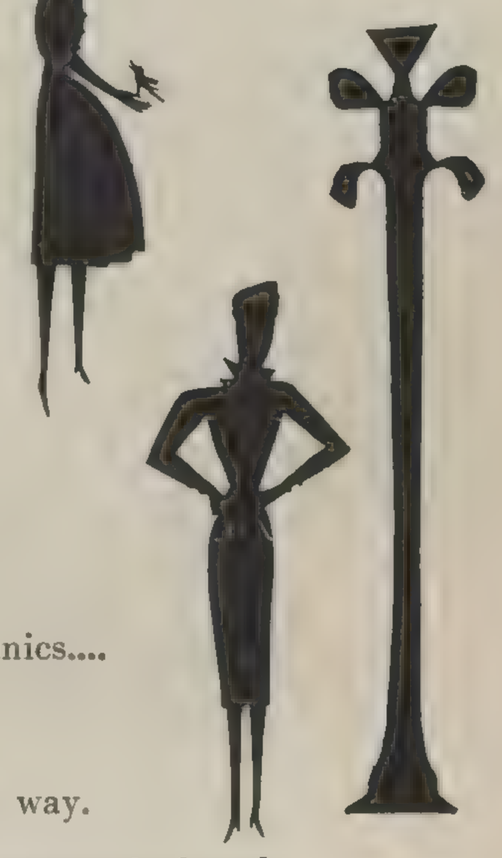
A HAT SWATHED UNDER THE CHIN WITH VELVET. DRESS: ONONDAGA RAYON CREPE. PATTULLO DESIGN. BERGDORF GOODMAN; HARZFELD'S; NEIMAN-MARCUS

silhouette

In the last four years the silhouette has changed about as much as the contour of a match.
It was *and is* patriotic and law-abiding to dress as narrowly as possible
It was *and is* a good look. L-85 filed down, uncluttered, simplified. A purifier of line.
But L-85 never demanded that all dresses should be *that* narrow minded.
Actually, the 72 inches, the L-85 maximum, is a perfectly amenable, graceful width.
And now many designers have given L-85 a re-reading. Have discovered the 72″ leeway.
[Many still love the very narrow, wrapped line. Have flattened it still more... back, front.
See, in this issue, wrapped fur coats without a break from hem to shoulder.
Narrow day jerseys; slips of dresses dazzling with bugle beads or sequins.]
But admittedly, many fashion-horizons are widening, with strong, sure lines.
The rightness of well-groomed, neat-line balance that we have learned is not forgotten.
But many skirts are wider, shoulders more ample; there's back-fullness, front-fullness, tunics....
Fashion has become a matter of sharply drawn silhouette, from hat to sandal or pump.
The coats and suits on the following pages are pure line; drawn and photographed that way.
Autumn hats are far more important in contour than in trimming. See nineteen hats, photographed each with its own shadow-silhouette (pages 70-73). On this page, and opposite, see the neat-waisted (how is yours? see page 114) little figures which represent five major silhouettes.



Opposite: the flared tunic silhouette, often just a jutting variation that accentuates a narrow tube.
On this page: the fuller-skirted silhouette; may have (as here) dropped shoulder; invariably springs from a tightly wrapped, small waist.
The fullness-in-front silhouette which has a romantic mediaeval ancestress.
The straight skirted, small-waisted silhouette, favourite for suits, tailored dresses.
The back-fullness silhouette. Sometimes a bustle; or a congregation of little pleats and shirrings.
Fashion is taking shape again. The lines are forming....

JOFFÉ

silhouette *(cont.)*

JOFFÉ

● SILHOUETTE, *TOP*, A TOQUE. STARTS HIGH AND GROWS HIGHER. ROUND, SMOOTH, VEILED. OF BROWN COQ FEATHERS. DACHÉ; I. MAGNIN; HUDSON'S.

● SILHOUETTE, *CENTRE*. HIGH ROLLER. GREEN FELT, COCARDED. (YOUR JEWEL.) BY TATIANA DU PLESSIX, SAKS FIFTH AVE.

● SILHOUETTE, *BELOW*, A BONNET SLIGHTLY DIRECTOIRE...WITH DIPPING SHOVEL BRIM. SUZANNE RÉMY; J. W. ROBINSON; MARSHALL FIELD

TURN THE PAGE TO SEE THE HATS THAT MAKE THESE SILHOUETTES →

PLATEAU-CROWN SAILOR; CARNEGIE

CUFFED BRETON; CARNEGIE

ROLLER—DU PLESSIX; SAKS FIFTH

BONNET-CLOCHE; BERGDORF GOODMAN

BACK-TRACKING SAILOR; FLORELL

TURBAN BERET; CARNEGIE

PROFILE CONE; DACHÉ

PROFILE BRETON; JOHN-FREDERICS

DIRECTOIRE BONNET; REINE

FEATHER WREATH; JOHN-FREDERICS

FELT CHÉCHIA; JOHN-FREDERICS

FEATHERED CLOCHE; DACHÉ

RUSSIAN CAP; MADAME PAULINE

FEATHERED TOQUE; REINE

PROFILE BRIM; JOHN-FREDERICS

DIRECTOIRE BONNET; FLORELL

silhouette sideshow. Because every hat's a silhouette this season, we've photographed the hats (opposite) and their shadows with two cameras simultaneously.... See the close relationship between hat and head. See (on this page) the curving contour of this black felt cloche, its one-sided brim. And see how the mesh of grey veil pulls hat and head together into a close, neat unity. John-Frederics; Erlebacher; Himelhoch's. Rubel jewels.

JOFFÉ

furs... goodness is not enough

THERE was a time when to Be Good was enough, when we were thinking of furs or of women. No more. Pound-sterling, by-the-pelt considerations are no longer the only way to judge a fur coat. The good fur coat must have more than beauty-of-the-beast. It must have brains. Line, subtlety, imagination. As much real design as the smartest cloth coat.

Consider the fur coats in this issue—each of them chosen not merely for fine quality but for Idea. None is a coat that looks as if it were chosen just for "investment." (That pall has fallen across many a good "classic mink," many a good "practical Persian.") Each one has an Idea; a combination cape-and-stole; a butterfly-sleeved straight coat; a pale-honey colour to set your own scheme; a tunic that lashes in your waist to a minimum. This is the new way furs are designed—the new way to choose furs; with an eye for the complete costume, and for line as definite as any distinguished cloth coat.

The monochromatic furs have both beauty and brains. They are the new personalities of the season. These are all the light-warm moonlight-daylight toned furs. The shimmering reflection of water...the light on the back of a poplar leaf. These are particularly romantic furs. White seal, honey ermine, beige broadtail, frosty mink. Photographed on the following pages monochromatically with dresses and accessories that are only a half-step away on the colour-scale. But like all neutrals, they have extra-territorial rights. Consider the honey ermine over pale grey jersey. Or the frosty mink, highest form of mink eugenics, over a narrow black jersey dinner-dress. These furs have their own palettes; their own techniques of wearing.

Choose your silhouette and you can find it already rendered in fur. (This is news.) There are tunics in fur, peplums, dropped shoulders, bloused tops, pleats-under-belts, and waistlines in fur...very trim, too. Pelts are actually used as a means to a designing end. You'll see a fur suit on page 83 that has no more bulk or rigidity than a silk suit. It's galyak...slim-hipped, with a flare-back jacket. There's a waist-hugging bolero with batwing sleeves of horizontal mink. There are circular capes of seal that just clear the elbow and slim pelerines of pure white broadtail. And there are the big capes. Graustarkian. One enormously full tubular cape of seal with a collar to the ears and a soft lining of beige wool. And there are big fur overcoats. Reefers and trench coats. With big cuffs, big pockets, often belted. Tailored with the competent unconcern that a good camel's-hair coat expects. The difference is that these are nutria, sealskin, broadtail, and mink. The difference is that the furriers have mastered the technique of making pelts behave like cloth—like velvet.

This autumn, the best fur coat you can buy is the coat that is best designed—*not* necessarily the most expensive. It might be nutria or Persian. It might be a to-the-hem overcoat that will go with you everywhere. Or a soft cape with broad ends that fold up like a party favour into a little muff for your hands (very small and tapering and pale, of course). It might be a wrap-around galyak evening coat with butterfly sleeves. Or a mink whose skins go round and round your shoulders like the ripples from a pebble. The answer depends (we hope!) on how many War Bonds are already in your safe deposit box for a 10-year hibernation. Then, consider a new fur coat. Quality is only the beginning. Your fur coat should go on from there....

RAWLINGS

Mme. Louis Arpels wears atonal monochromes: off-white natural sealskin coat, slate grey jersey dress. Coat, Maximilian. Hat, Lilly Daché.

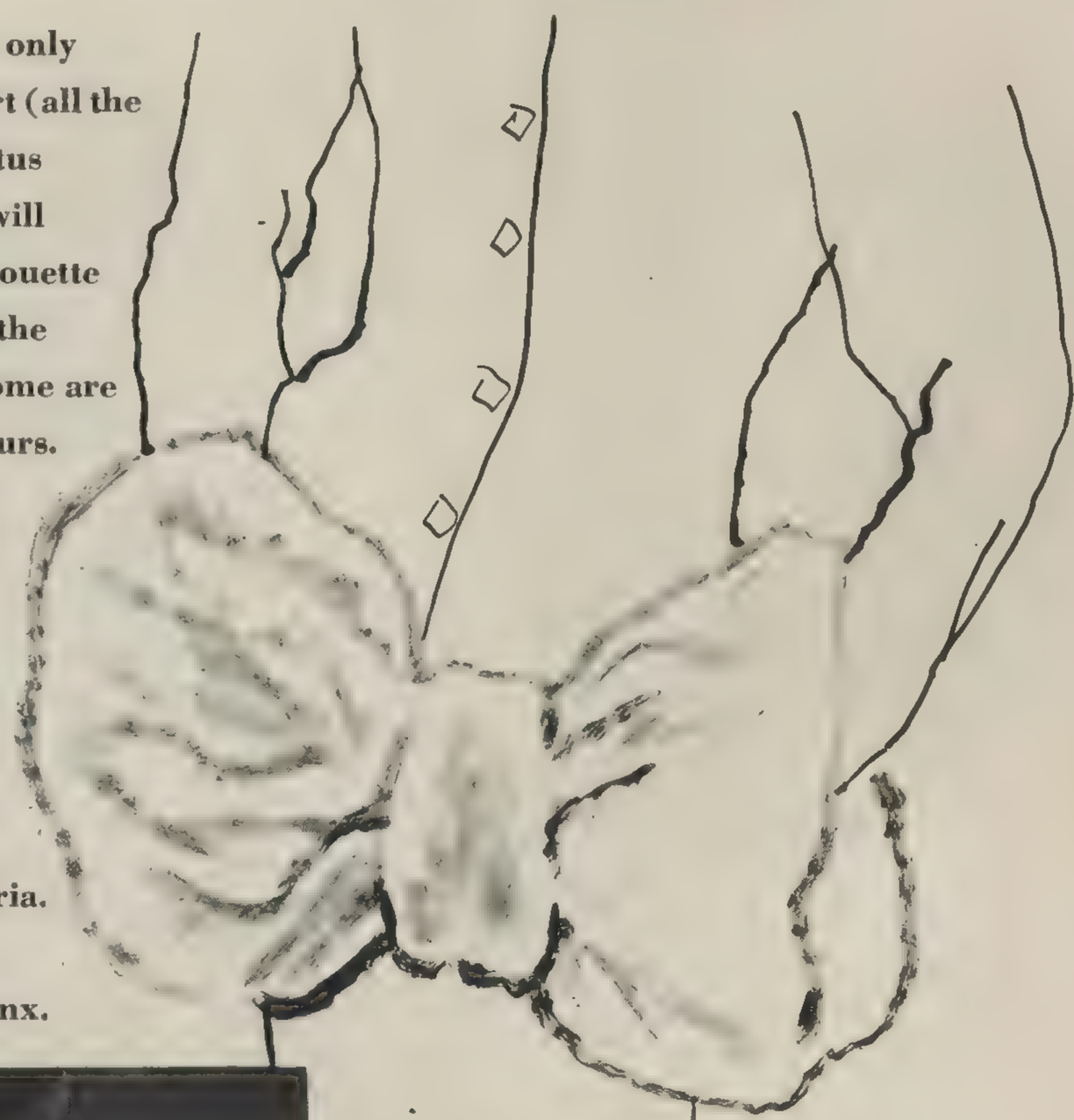
Mrs. Hugh Chisholm wears champagne monochrome: champagne ermine coat, topaz wool dress. Coat, Esther Dorothy. Jewels, John Rubel.

Mrs. John Heminway wears monochrome beiges: silver-beige American broadtail topcoat, taupe-beige wool suit. The coat, Jay Thorpe.

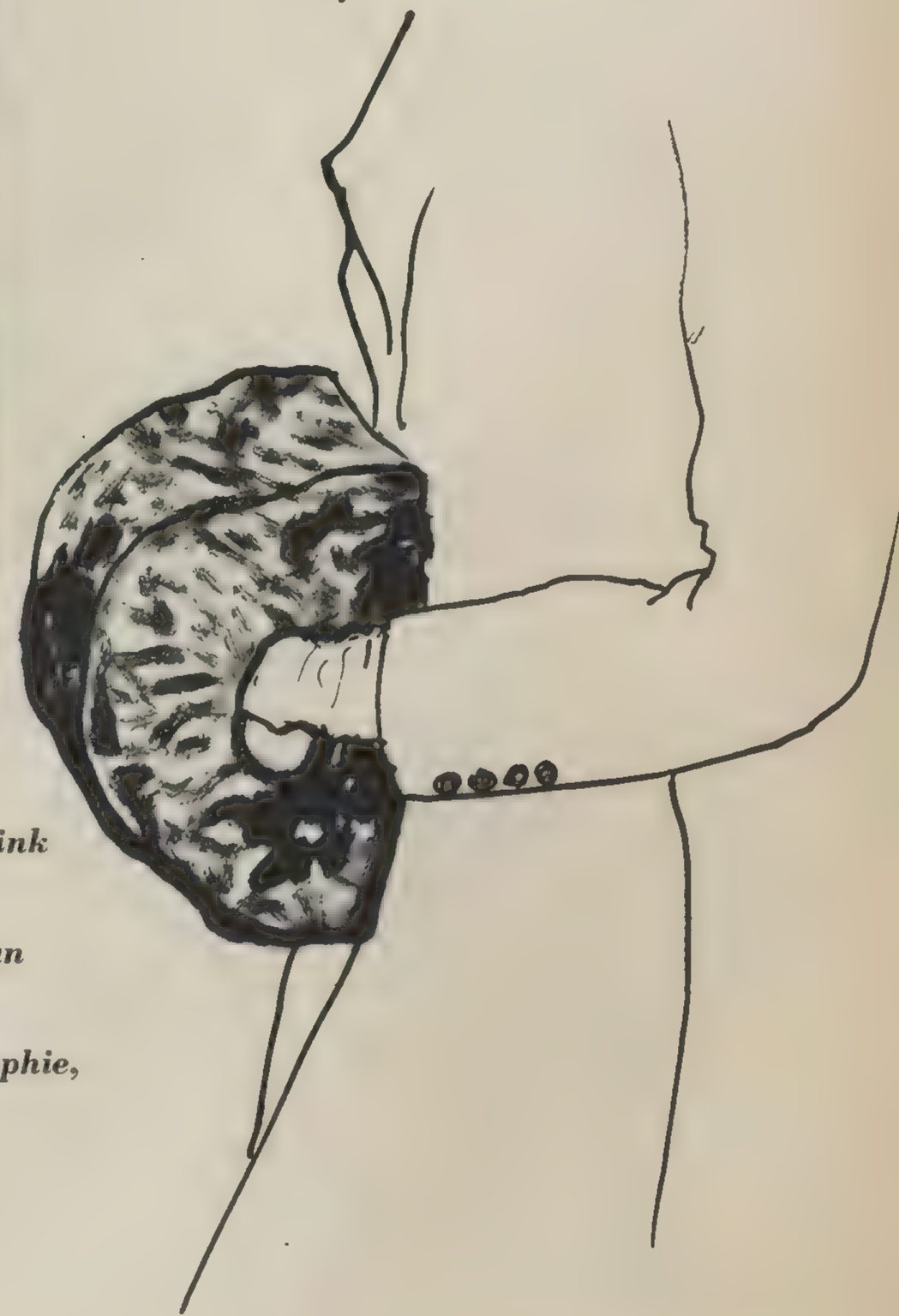
Miss Joan Fontaine wears grey-white monochromes: Royal Koh-i-nûr mink, greyed satin. Jacket, Reine; I. Magnin. Diamonds, Harry Winston.

HOW MUCH FUR MAKES A COSTUME?

This season, the Extra Fur contributes not only warmth and richness and beauty and comfort (all the usual reasons since Pithecanthropus Erectus brought his wife a fresh bearskin) but it will add contour and bulk in a season when Silhouette is significant. Some furs are meant to add the gilt-edge touch to the all-fabric costume. Some are meant to compound the interest of other furs. Some you'll wear because you love them. Among many Surprise-Fur fashions: Skirt for your jersey blouse may be fur. Cummerbund for bolero—white lamb. Suit under your wool coat may be galyak. Breton for pencil suits may be opossum. Gilet stuffed in your suit may be marten. Boots for your country tweeds may be nutria. Belt for evening black may be ocelot. Mittens you wear to town may be fluffed lynx.



COFFIN



NUTRIA WAISTCOAT, *above, to wear under the box jacket of a suit, cinch with alligator belt. Or wear with its own nutria cape. Altman. Sketched, top, right, natural wild mink wide-bow muff; and, right, a flat-sided tunnel of a muff in Russian broadtail. Counterpoints to tethered waists. Both designed by Sophie, and Omar Kiam of Saks Fifth Avenue's new fur salon.*

RAWLINGS

AUTUMN SILHOUETTES

STRAIGHT GREATCOAT *of natural Labrador unplucked otter. Flat half-way tuxedo (refuge for cold hands). Fine three-quarter coat for tweeds-and-their-relatives. Bonwit Teller. Superb's beige "Crescendo" cotton gloves.*

WINGED TUNIC, *below centre: Persian lamb (Hammer Brand). Bulky above the waist, slim as slim below. Balance with a wide hat, narrow-gauge skirt. Bergdorf Goodman.*

BOXED REEFER, *below right, navy-blue wool. Welted edge to emphasize its straightness. Double supply of bone buttons. High otter collar, cuffs. Three-quarter coat. Henri Bendel.*

SHAPELY REEFER, *below left, of Matara brown Alaska sealskin with big-cuffed, wrist-low pockets. Closely collared. Coat from Bergdorf Goodman. Top with a top-knot turban.*

COFFIN

SHORT PEPLUM TUNIC, *opposite, very small waist, very large Peter Pan collar, very stand-off peplum in pale blue wool. From Bonwit Teller.*

SMOCK COAT *for afternoon. Black wool; cutaway hem. News in the high fluffy return-of-silver-fox collar, satin bow. From Lord and Taylor.*

BLOUSED-BACK REEFER *pulled in with a belt. Black wool with about-the-ears nutria collar. Big soft nutria beret. Coat, Hattie Carnegie.*

R.K.Boulké.

ERTBouché.

SMOOTH-SHOULDER-YOKE *coat, tightly belted. Green rough-surface wool. From Bonwit Teller.*

BASQUE COAT SUIT, *minute waist. Black Forstmann wool with nutria collar, cuffs. Feather-wing toque. Both, Hattie Carnegie.*

FLYING FLARE-BACK *coat, shoulder-blade fullness. Of Forstmann wool. Monte-Sano design. Bonwit Teller. (Pretty with small furs.)*

BELTED TUNIC, *above, of Persian lamb (Hammer Brand), with cinched-in waist and fullness under the belt that falls in pleats. Wear it with a high, hollow-crowned toque. Coat, Russeks. Diamond leaf, Van Cleef & Arpels.*

STRAIGHT TUNIC JACKET, *above right. Wrap-around black American broadtail, processed lamb. Big nutria lapels. With it a high nutria-banded toque. Both, Hattie Carnegie originals.*

FLARE-BACK FUR SUIT, *black caracul-galyak with soft sash that holds it smoothly in front. Very narrow fur skirt. (Distinguished evening partner with an off-the-shoulder blouse.) Jay Thorpe original by Czettel.*

DIRECTOIRE GREATCOAT *of black wool with standing collar, hip-top pockets, a sharply defined waist. From Bergdorf Goodman. Balance for this silhouette is the big high-walled, open-crowned, veiled pill-box.*

COFFIN

BLUMENFELD

HORIZONTAL MINK: EASTERN CANADIAN WILD MINK TAMED BY HATTIE CARNEGIE

ALSO AT NAN DUSKIN; I. MAGNIN

COFFIN

MINK TAKES A NEW DIRECTION

Every well-bred mink has always faced up-and-down, vertical as a growing tree. Till now. (Except for a few spiralling cuffs developed last season.) Now, simultaneously, in several of the most imaginative fur workrooms, mink is being worked on its side. Horizontal mink has extraordinary grace in the continued line that sweeps across shoulders. For the tall, slim, and fortunate.

ON THIS PAGE...***Originals from the first collection of Saks Fifth Avenue's new fur salon, where pelts are bought, dressed, custom-made into fur fashions designed, with authority, by Saks's own Sophie, and Omar Kiam.***

LEFT: ***Horizontal-meets-vertical. Natural wild mink in a soft, straight, three-quarter coat.***

RIGHT: ***Bulk-above-the-waist mink coat; sleeves of skins appliquéd separately on crêpe.***

"ARRIVED SAFE NEW YORK FROM EUROPE LOVE"

**Staten Island debarkation—
three transports in.**

The ship was grey, the sky was blue, the welcome whistles in the harbour had faded out hours before.

We said in the taxi coming to the dock that we might get mixed up in the excitement of shouting, happy men, that we must catch the expression of the first man to put his foot on American soil again. We were full of movie-script ideas, of literary clichés, of memories of news photographs.

At the long dock we thought we had missed the landing. The pier was absolutely silent except for a wide-mouthed loud-speaker, keyed too high, blasting "The Pennsylvania Polka."

*As we neared the water's edge
we saw the men. They lined the rail,
watching nothing on the pier.
It all looked like a silent movie.*

Suddenly a Canadian soldier caught sight of us. He shoved his tam-o'-shanter, pointed at a chest ribbon. "See this medal?" he called. "I got it for seeing 'Desert Victory'."

**The long taupe darkness of the dock began to gather motion.
Six transportation men, with red arm-bands picked out with yellow letters came along.**

Then it was noon. "The Pennsylvania Polka" stopped. The first man started down the gangplank, covered with crushed white canvas. Thin, tired, wearing his helmet with the netting still on, he stepped for the first time in two years on American soil. His expression did not change. He murmured his name, was checked off a list, and moved away, lopsided with the weight of his bags. The rest followed; the same. Only some carried souvenir swords. Some were Air Force, with the number of planes downed painted on their leather jackets.

Our literary ideas, our movie notions, our news photographer memories were shattered. Here were no happy bands of extroverts, kissing the soil for photographers. These were serious, workmanlike men, reticent, simple, no show-offs. They had waited like this in three or four other countries.

At the end of the pier, Red Cross women, mostly grey-haired, comfortably figured, handed out doughnuts and coffee.

Suddenly the line-up bellowed with laughter. They shrieked at the sight of an embarrassed young Second Lieutenant rushing down the dock on a poison-yellow scooter.

It was one o'clock. The debarkation was over. No excitement. New York was not home to these men. Perhaps the excitement would come later after the families received telegrams: "ARRIVED SAFE NEW YORK LOVE."

IN PARIS NOW

PARIS these days has bubbles of tension rising up and breaking. The political bubbles, however, grow bigger and firmer as thousands of ex-prisoners of war, ex-deportees are absorbed back into French life. Returned ones range from the great Edouard Herriot, home after three years of German prison, to the sad, shrunken figures who arrive every day at the Gare D'Orsay in their striped, pajama-like uniforms. Everyone in Paris has a story to tell; some are like the comically macabre tale of a woman in a Paris suburb who heard on the radio that her husband's prison camp had been liberated. Every day before she went to work she set a supper table with flowers and wine, hoping that she and her Paul would share it that evening. One day Paul arrived unannounced, and let himself into the flat. He saw the sentimental preparations, decided that his wife was expecting a lover. When she came home from work, he gave her no chance to explain, beat her up so badly that she went to the hospital with serious injuries, and he tried to kill himself.

Nothing has stirred Paris more than the return of the women deportees from the Ravensbruck prison camp. One of them, Odette Allaire, is a twenty-four-year-old girl with a transparently pale face, dilated, tragic eyes. She tells her story faintly, without emotion. "I was arrested in June 1944, after doing Resistance work for three years. I was questioned, beaten, tortured, sent to three prisons before I finally reached Ravensbruck. It was August when I arrived, and there were forty-five thousand women in the camp—political prisoners, criminals, prostitutes, moral degenerates, 'religious fanatics.' We slept head to foot, five in a bed, on wood shavings. Yes, we slept, from sheer exhaustion, but there was always someone screaming, and all night long women stumbled through the dark to the latrines; we all had dysentery.

SEEBERGER

EX-PRISONERS OF WAR MARCH DOWN THE CHAMPS ÉLYSÉES, SOME STILL IN THEIR CONVICT-STRIPED UNIFORMS, UNABLE, BECAUSE OF CLOTHES SHORTAGES, TO BUY NEW SUITS

"We worked twelve hours a day, did factory work, cut trees in the forest, filled up marshes, cut ice, shovelled sand, mended roads, unloaded coal wagons and baggage cars. At noon, we ate the only food of the day: three-fourths of a liter of rutabaga soup, and 165 grams of bad bread. The Germans wasted nothing. Nothing—as I well know. I worked in the drains where all the human excrement from the camp was channelled off and spread out in ponds to dry for fertilizer. I worked there bare-foot for a month.

"Not many of us went crazy. Ravensbruck made us passive beasts, corpses—or it made us superhuman. The youngest French girl in the camp was a sixteen-year-old Bretonne; she was always gay, even made us laugh. And the Guinea Pigs were wonderful. They were the Polish student girls, once healthy, beautiful; on them the Germans performed experimental operations. They were very religious and had a remarkable spirit of unity. One had had an eye removed, and transferred to a half-blind German; most of them had lost some muscles of their arms and legs—they were grafted on to wounded German soldiers. I suppose the Guinea Pigs are all dead now. Did I ever see anyone killed? Yes, of course. One evening a woman was too tired to keep her place in line, and the SS guard gave her such a blow that he broke her spine and she died a few hours later. The worst of the SS men was a crazy drunkard who was in charge of the sewing atelier. When a woman was too weak to finish her daily quota, he would fly into a mad rage, beating, kicking, finally clubbing her to death with a wooden stool. While I was at Ravensbruck he killed nineteen Russian girls that way.

PASCHKOFF

ODETTE ALLAIRE, TWENTY-FOUR-YEAR-OLD RESISTANCE WORKER, BACK FROM GERMAN CAMPS

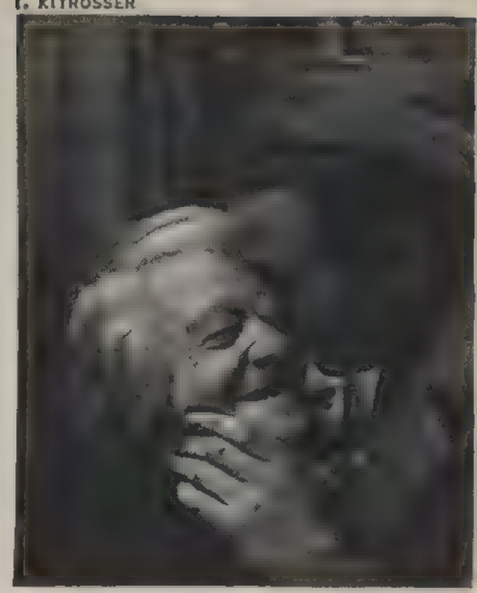
COFFIN

CAPTAIN LOUISE DE MONT-REYNAUD, TWENTY-FOUR YEARS OLD. A RESISTANCE HEROINE

"It is true that there were gas chambers at Ravensbruck. At least twice a week, several hundred women—too old or too sick to work—would disappear. One month, six thousand vanished. That is why when there

was a panic on April 1st, the seventeen hundred French women in the camp were assembled at a 'Special Roll Call.' We thought we were all going to be gassed. Even when—after five days—three hundred of us were marched out into the forest, we were still too dazed to believe that we might be exchanged. Then we saw ten white *camions* with the Red Cross painted on them. The Canadian chauffeurs—prisoners on parole—told us that we were going to Switzerland.

I. KITROSSER



MOTHER AND SON REUNION

"The Canadians gave us their Red Cross boxes and many of us were sick from eating the unaccustomed food. I drank only a little diluted powdered milk, so I was all right. The Swiss were wonderfully kind. At Belley we were received by the men of the Maquis, singing the *Marseillaise*. That was the first time I cried. At Annemasse I wired my mother in Paris—the only news she had had of me for almost a year. We got to Paris the next morning. We were walking slowly out of the station—slowly, because we were so tired, and had waited so long that a few minutes more couldn't matter—when I heard my name, saw my mother. I cried then, too... That is all...."

ASSOCIATED PRESS

EDOUARD HERRIOT, BACK FROM GERMAN IMPRISONMENT, IS NOW THE MOST POWERFUL MORAL FORCE IN FRANCE

FRENCH PRESS

JUSTIN GODART, AS SENATOR, VOTED AGAINST PÉTAIN. NOW A GREAT MORAL FIGURE

Another girl with a courageous past is twenty-four-year-old Captain Louise de Mont-Reynaud, a Resistance worker in whose cellar the leaflets were printed telling the Maquis where to go on Liberation Day. The story of her Underground work seems like a Hitchcock movie. She was studying surgery when the Nazis entered Paris. Soon she joined the Resistance, three times made contact with the Free French in England; three times she was parachuted back into Occupied France at two in the morning. After one of those jumps, with secret papers in an oiled sack from General de Gaulle, she operated on a dog, inserted the sack in the incision, and carried the animal through the German lines, undetected. (She still has the dog.) When France was freed, Captain Mont-Reynaud was awarded the Legion of Honour and the *Croix de Guerre* with palm.

ANDRÉ OSTIER

IN THE EXTRAORDINARY SEPULCHRE OF ST. SULPICE, WHERE THE GREATEST SCULPTURE OF THE PARIS CHURCHES WAS HIDDEN FROM THE GERMANS: STATUE OF VOLTAIRE, WITH HIS SARDONIC SMILE, SEATED AMONG THE SAINTS

Everyone in France talks about Edouard Herriot whose reputation as an elder statesman has only been burnished by his three-year imprisonment under the Germans. To the French, this man, who was three times Premier of France, represents many of the virtues of the imperfect Third Republic: liberalism and progressiveness in domestic politics combined with international cooperation. Now Herriot is, of course, a political question mark. To many of the younger generation, now politically active, Herriot's seventy-three years seem too old; to many of the older men, Herriot's statesmanship has an ageless quality, for he is pro-French, pro-British, and pro-United States.

When he arrived back in Lyons, where he has been Mayor ever since 1905, Herriot was thinner, more grey, but still his square peasant face had the same strong lines. (Liberated by the Russians, he was flown to Moscow and then back to France.) Rich, expansive, Herriot is a man of many talents; an author, a bibliophile, a rose-grower, an orator, a gourmet, and a philosopher. He has always proved to be an erudite, witty, stalwart, independent idealist, who was not above histrionics and emotionalism to get his way. Satirists have drawn him with a transparent body and six or seven hearts. During the war his epicurean personality *(Continued on page 122)*

ANDRÉ OSTIER

JACQUELINE DELUBAC IN THE PAQUIN-DESIGNED COSTUME FOR THE REVIVAL OF "LA PARISIENNE"

The Look, as the season turns, is just this: noticeable fur hat... understated suit. With the centre of gravity and attention UP—above the belt. Adele Simpson design suit in grey men's wear. Sizes 10 to 18, $110. At Bonwit Teller; Marshall Field. Persian lamb fedora, John-Frederics.

First—have a big, bulky hat.
It might be felt—or of fur, like this one.
And then the most manicured, most
figure-marking tailored suit you can find.
This tunic coat with the sweeping contour
is of grey flannel. Narrow skirt to match.
The Breton is natural Australian opossum.
All at Hattie Carnegie; also at I. Magnin.

KAY DELL

THERE'S A NEW SHAPE TO BLACK. New dimensions for the two-piece look...Russian-blouse looseness above a slim skirt. Ben Reig design by Omar Kiam. Rayon crêpe; sizes 10 to 20. $75. Lord & Taylor; Carson Pirie Scott; Bonwit Teller, Phila. Hat, Florence Reichman.

KAY BELL

There are new dimensions, too, to the little black dress. Roundness round the shoulders; a skirt pulled into fullness in front. Adele Simpson design. Rayon faille; sizes 10 to 18. $50. Lord & Taylor; L. S. Ayres; Neiman-Marcus. Balance this with Lilly Daché's petal-loop turban.

Unrationed cures for wartime maladies

by G. B. Stern

THOREAU remarked that most men lead lives of quiet desperation. More recently a cynic added: "Yes, and since his time our lives have become less quiet and more desperate." Despair is on the increase; for War has gone on for a long time, and reserve energy has perpetually been depleted (with vain promises: "I'll save up and put some back—soon"). Three or four times—no, fifty times at least—resistance has been brought to its lowest, has strained up again...and relapsed once more. Suspense frets at the nerves; exasperation saws at them. Man and woman, child and veteran, wherever we are, we have had little fear of the enemy, but hardly realize the unnameable swarm of gnats attacking us by day and by night.

What can be done for conquest? Faith is an easy answer, but an answer too obvious and slick, like prescribing a square meal to a starving man without showing him the means of getting it. Mental specialists, following after Freud, Jung, and Adler, will say that the remedy has been found, although not yet perfected, in psychoanalysis; but that is for extreme cases, and nowadays we are all mild cases, more or less. We can, to a certain extent, use auto-suggestion—Coué's "every day and in all respects," and so forth; but "auto-suggestion" is one of those large, loose words which are continually thrown at despair and never hit it. It does work sometimes when you apply shock methods to your apparently causeless state of melancholy; say to yourself brutally: "Now look here, read this about..." or "Do you remember that awful thing you heard..."—and then force yourself to face the horror that has been happening to tens of thousands of people, say in occupied countries and concentration camps. Jabbing oneself awake by this technique of contrast and shock will, however, be only a temporary quickening; before one lapses again, one should "get going."

"Get going"—yes; but again, that is too vague; admonition will translate it as "take an interest in other people, and so forget yourself." But surely one cannot forget oneself until one has learnt how. It is an undeniable truism that selfishness and self-absorption do not work in the end; hardly even in the beginning; but at the other extreme, relying entirely on your interest in the people around you and nearest you, you are putting all your eggs perilously in their basket and they are liable to walk off and break them. Or vice versa, and especially if you are yourself a very strong character, your technique of living for others may end in others having no life left that you can live for. Tyranny, dictatorship, matriarchy, may all have begun quite sincerely by the will to live for others, and ended in others living for you.

Reading is safer. Books can supply a first-aid and gradually a cure for our sorrowful ailment. Here we can lift ourselves out of despair without being aware of it. Which books? They cannot be written out like *(Continued on page 119)*

YOUR SKIN *tone can be just as much a matter of whim as your lip colour. And, to prove it, we have photographed an unmade-up face—and then rephotographed it with three entirely different complexions. This natural, milk-white skin borrows a healthy peach tone, a glowing tan, a delicate flush of pink.... To take a temporary lease on a complexion colour, you need only a tinted foundation, a strongly-tinted powder—and a really strong light.... There are two good reasons for changing the colour of your complexion: one, because you don't like it, and two, because you want to wear a variety of costume colours. Experiment with foundations and powders in tones that will offset your trouble. A sallow skin needs pink. A blue-white skin, peach. A reddish skin, pure beige. A faded tan, a faked tan.*

(Frances Denney's Face Powder and "Overtone" cake foundation used opposite.)

PHOTOGRAPH BY BLUMENFELD, AFTER VERMEER'S "HEAD OF A YOUNG GIRL"

The Russian Collection of Mr. and Mrs. Joseph E. Davies partly gathered when he was Ambassador to the U.S.S.R.

MR. JOSEPH E. DAVIES, former United States Ambassador to the Soviet Union, and Mrs. Davies went on their Mission to Moscow in 1937. There, in the great museums they first became interested in "Russiana." They began assembling some of their present collection of Russian Imperial Orders, jewelled Easter eggs, tapestries, icons dating back to the fifteenth century, glass, china, silver chalices, furniture, modern paintings, portraits of the old Russian royalty, photographs of the Soviet leaders. Later, Mrs. Davies, with her collector's sure instinct, pursued the search through the art-selling cities of Europe and America. Now, in their tall, rose-brick Georgian house in Washington, the Davies have arranged this remarkable miscellany—a set of rare keys to Russia, present and past.

The Soviet Government showed a lively interest in the Davies' collection, took surprising pains to help them amass some of it. A government art expert traced the history of every object they chose from the Soviet "commission shops." And when some warehouses crammed with Court and Church treasures were unlocked after many years of dead storage, Ambassador Davies and Mrs. Davies were permitted to visit them, and to make their selection buying at varying prices...determined by weight, a few rubles a gram, and by age.

⬅ **Mrs. Joseph E. Davies** in the small, all-Russian withdrawing room of her Washington house. On the wall is a magnificent nineteenth-century tapestry, woven with the eagle of Imperial Russia, the coats-of-arms of Russian cities. The vitrine, made by Fabergé, Russia's great Court jeweller, holds Imperial Orders and Lady-in-Waiting emblems, and an enormous enamel-and-gold Easter egg, given by Tsar Nicolas II, to his mother, dated in diamonds—"1914." ROMANOV MEMORABILIA (right) crowd glass cases in the Davies' Russian drawing room. The porcelain Easter eggs are traditional Russian gifts—their ovals traced with royal crests and initials.

BALKIN

MORE ON FOLLOWING PAGES

MR. and Mrs. Joseph E. Davies' great Russian collection ranges through the high rooms of their Washington house, takes the long view of Russian art and history.

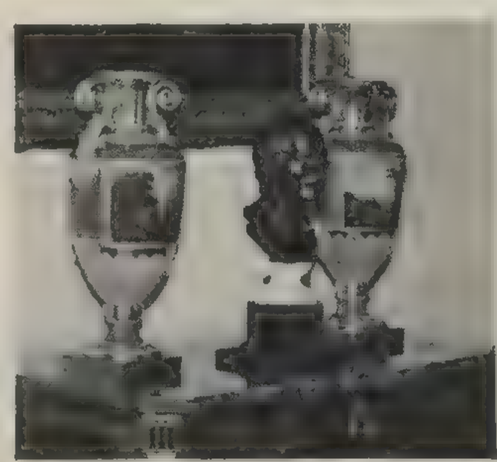
In the small drawing room are icons representing five centuries, gilt-silver chalices rich with enamel and niello. In the library—autographed photographs given to Mr. and Mrs. Davies by their famous Soviet friends: Premier Josef V. Stalin; Commissar Vyacheslav M. Molotov and Mme. Molotov; Marshal Klementy Voroshilov; the former Ambassador to the United States, Maxim Litvinov and Mme. Litvinov. On an eighteenth-century commode in the hall stands a pair of vases—gifts from the Soviet Government, presented to Mrs. Davies by Mme. Molotov—and a bust of Voltaire once owned by Catherine the Great.

Antique and modern china forms a big, beautiful part of the collection. Here, the dining-room table is shown set for a dinner party with a porcelain service made for Catherine the Great, and used at her annual dinner for the Knights of St. Vladimir.

ICONS IN THE ALL-RUSSIAN DRAWING ROOM

"KING'S GATE"—BEST ICON IN COLLECTION

PHOTOGRAPHS OF THE DAVIES' SOVIET FRIENDS



VASES—GIFTS FROM THE SOVIETS

CHINA OWNED BY CATHERINE THE GREAT

RUSSIAN CHALICES—18TH AND 19TH CENTURY

ROMANOV PORTRAITS (opposite) painted by Court artists are spread above the staircase in the Davies' house. Top centre: Catherine the Great; top right: her son Paul; top left: his wife, Maria Feodorovna. Below, nineteenth-century Tsars, and an unidentified beauty.

In the U.S.S.R., former Ambassador Davies and Mrs. Davies also collected modern Russian art—popular, near-photographic paintings of factories and farms. Mr. Davies has given most of them to the University of Wisconsin.

BALKIN

FLYING AMBULANCE ... FROM

"It doesn't hurt much but would you hold it...please hold it." From a litter on the middle tier of the Navy evacuation plane, a pair of dazed blue eyes in a very white face were looking anxiously up at me. Two days before, the boy's left arm had been amputated just below the shoulder, sheathed—guillotined was the word used on his chart. *It* was the stump, sheathed in stockinette, wrapped in blood-patched bandages. I crouched beside the litter and slipped my hands around the stump.

The plane was flying past the southern end of Okinawa where seventy-eight bitter days of fighting were drawing to a close. "Organized resistance is expected to cease momentarily" was the official phraseology for the day's military activity, yet on this same day the Commanding General was killed and approximately three hundred wounded were evacuated by Navy planes. Crouching there beside a one-armed boy called Jim, I could see ground activities from the plane's window—the flash of our fleet's guns still pounding the shore, our fighter planes strafing the enemy, the smoke of the battle down among the vicious hillocks and ridges that Jim and the rest of the men on the plane had fought so hard to secure.

I had had little time to spend in Okinawa where I landed on Yontan airfield which boasts with Chamber of Commerce placards "Welcome to Okinawa where every night is like the Fourth of July." I was there to see what happened to men after they were wounded; but in doing that, I saw other things as well. I drove past soft rice paddies, beautifully terraced fields, ruined villages with only an occasional tile roof still supported by stone walls. Espaliered against the horizon, squat, feathery pines were silhouetted like self-conscious facsimiles of Japanese pen-and-ink sketches. Further south I saw only ruin and rubble, heard the sound of artillery fire, the chatter of small arms fire from a nest of by-passed snipers shooting it out with some Marines.

These are the roads over which casualties must travel on the way back from the front. Some are able to proceed directly from the collecting station to the evacuation hospital; others must make one or all the intermediate stops at the battalion aid station, the division hospital, the corps hospital, each of them a link in the intricate network of life saving. These delays, when they occur, are caused by one exigency alone—the condition of the wounded man. From the moment he is hit, the U. S. soldier, sailor or Marine is no longer part of a unit; wounded, he is an individual and his life is what counts.

I watched the casualties being brought in to the Evacuation Hospital on Okinawa. It was noon, and following some distorted, senseless pattern of war, the bulk of the wounded at Okinawa inevitably came in either at noon or four in the afternoon. Upon arrival they were carefully screened to determine which, if any, could be evacuated by air the same day.

Most of the wards are tents, 16 x 50 footers with about twenty-four cots lined up in each. The tightly packed dirt floors are dug down four feet below the surface, the sides piled with sandbags to protect patients from flying shrapnel. Okinawa is less than four hundred miles from Japan, about the same distance as from New York to Cleveland or from Los Angeles to San Francisco, and air raids are nightly routine. Beside these tent-wards there are, for patients completely immobilized in casts, dug-outs able to withstand anything except a direct hit. The operating rooms, small and compact, are well supplied, partially hidden in fantastic stone tombs that rich Okinawans built for their dead. (The Japanese used these tombs as small fortresses, command posts, and gun emplacements. Built in a semi-circle, they are supposed to represent the womb, and Okinawan dead were buried sitting in foetal position awaiting rebirth.)

This Evacuation Hospital has one thousand beds and a record that civilians might well envy. In the seventy-eight days that it has been in operation it has lost less than one per cent. of its patients; these fatalities inevitably coming within the first twenty-four hours indicate that death was due in part to the hardships of the trip back from the front lines. In that same seventy-eight day period the hospital had evacuated by air 12,000 patients, 988 in one twenty-eight-hour period. Of these casualties shipped out by Navy plane not one died. (The most staggering of all the statistics on Navy air evacuation is that there has been only one life lost aloft and no evacuation plane has ever been shot down or cracked up.)

Once a patient is diagnosed as fit for evacuation, he is taken from the hospital to the plane by ambulance. Litter cases are lifted from ambulance to plane directly, while ambulatory cases wait in a near-by Quonset till take-off time. The air commander or senior pilot and the flight nurse are briefed by the doctors on the condition of their patients, whether or not they can stand high altitude. Then as rapidly as possible the patients are loaded aboard—evac planes spend little time on Yontan airstrip; it isn't healthy. Only time enough to unload high priority supplies—more than a million pounds of war vital cargo, fifteen thousand mortar shells and thirty-five million letters, whole blood, plasma, Marine replacements in their battle gear—then re-load casualties and take off.

We had lost all sight of land and still I crouched beside the one-armed boy called Jim. The corpsman, who with the flight nurse cares for the patients aboard, was making rounds. "Feeling O. K.?" he asked as he stopped beside Jim's litter. The

OKINAWA

A plane racing against a rising pulse . . . Third report from Vogue's War Correspondent, Mary Jean Kempner

boy nodded; he didn't want to complain and the corpsman, sensing it, went to the nurse for permission to give Jim a sedative; one look at the boy spelled pain. After a moment the corpsman returned with codeine; the medication plus the effect of seven thousand feet altitude soon brought tired eyelids over the blue eyes. I freed my hands from the amputated arm, or what was left of it, and the corpsman helped me to my feet. My knees were stiff, I had been crouching for a long time and even a bucket seat seemed comfortable. Sitting on one beside me was the flight nurse making out information tags—like the ones on Railway Express packages—which she fastened on each patient.

THERE were thirty-one patients aboard, eight of them ambulatory, the rest on litters. The corpsman was going from one to the other; wrapping a khaki blanket around the shoulders of a man in a MacArthur seat, handing out magazines and chewing gum, straightening pillows, giving aspirin or a drink of water and talking to the men. Most of them had never flown before and were apprehensive of this first flight over fifteen hundred miles of water, knowing themselves to be helpless in case of a ditching. Without ever mentioning it the corpsman managed to dispel these unspoken fears. (Because in the Navy a nurse's job is largely administrative, it is the corpsmen who do the bulk of the actual nursing work. This particular corpsman happened to be a music student of twenty-one. Dark-haired, with deep-set eyes, and deft, sure hands, he had been studying at the Boston Conservatory before the war, plans on going to Juilliard after the shooting is over. But right now he is a Navy corpsman, one of the boys you never hear about unless you talk to men who have been in battle.)

The faces of the men aboard the plane were expressionless, the deadly glaze of war still clung heavily, as heavily as the stink of it. Above Jim's litter lay a boy whose chart read "multiple wounds." The pulse in his throat was beating wildly, but he lay there saying nothing. He didn't speak of his pain; they don't, these battered boys. They lock it inside them, like the loneliness that goes with it. But the corpsman understood, and in a few minutes he had the nurse's permission to give codeine. (Morphine is rarely used in flight, because of the altitude.)

MOST of the casualties were scheduled for penicillin and the flight nurse was preparing needles and mixing sterile water in the little bottles of yellow, powdered mould. (The penicillin and whole blood are kept in a square wooden box beside a ten-pound piece of ice insulated by vicuna-coloured glass wool; so effective is this insulation that at the end of these sixteen-hour round trips approximately half the ice remains unmelted.) Although at the beginning of the trip the men sat or lay rigid, as though afraid to move, now the fact that at last they were getting out of battle had had a chance to percolate. Their bodies, reacting to this growing sense of relief, sank into deep creases of fatigue. Listlessly they looked at their magazines, puffed at cigarettes, and before long went to sleep.

With his patients resting, the corpsman now started opening cans of soup which he began heating on a white enamelled electric stove in the rear of the plane. The flight nurse unpacked some chicken sandwiches. There was fruit juice too, all in such quantity, one felt it must be foolish waste. Sick men couldn't possibly eat all that. But they did. When they were wakened they were told that the trip was half over; they could look down on a sea of little, golden clouds, patching the blue water, the skyline pink and puffy, a typical air-view of a Pacific sunset.

Finally the full impact of what had taken place struck them. They were out of it. Out of the hell and the noise. The filth and the fear. The mud, the dust, the fatigue. The burn case, two litters down, knew there would be months of skin grafting ahead, of surgery and hospitalization. What the hell, the war was over. The stench, sweet, nauseating, and inescapable that rose up and hit you when you went near the boy whose whole left side was in a cast told part of his story; of the months-to-be lying in traction, waiting for the day when he could learn to walk again. Sure, he knew about that; but he also knew there would be no more fox-holes or Jap mortars. And Jim had lost an arm; but he was alive, through with fighting, through with death. These were the old-young men of war; they had met the enemy, had fought him. Now they were getting out, free of the enemy, free of war.

ALL the wounded on the plane had finished their sandwiches, drunk their soup, and come back for seconds. All except the boy with the multiple wounds who lay just over Jim. He ate only part of a sandwich. He lay still and silent, his brow wet, his face white and that pulse pounding at his throat. The corpsman called the flight nurse, quickly they clamped an oxygen mask on his face and called me to hold it in place rather than alarm him by strapping it on. While I handled the oxygen, they turned to prepare blood plasma; the patient gave every sign of sinking into shock; his pulse had risen to 131. After the plasma bottle was secured to the roof of the plane, a tourniquet was applied to the boy's arm, the needle made ready. The boy signalled me to remove the mask, then softly said: "The last time they tried to give me plasma it took them two hours to get the needle in." No one spoke. We didn't have two hours. I put my hand on his forehead, the flight nurse picked up the needle, tried for a vein in his arm, and failed. Again and again the tourniquet was applied, the needles *(Continued on page 125)*

PROTECTIVE CUSTODY . . .

OFFICIAL NAVY PHOTOGRAPHS

CAMP CHURO'S TRADING STORE ON TINIAN WHERE THE U.S.A. IS PROTECTOR, POLICEMAN, AND PROPAGANDIST

U.S. STYLE

In the Pacific, Camp Churo on Tinian where enemy civilians live

By Mary Jean Kempner

TINIAN is a green, mushroom-shaped island about the size of Manhattan. It was laid out by the invading Seabees in exact replica of Manhattan, but with one staggering difference. Twenty-five per cent. of Tinian consists of air-fields. Laid end to end and side by side, then superimposed on Manhattan, these air-fields would stretch all the way from Eighth Street to 165th Street and from Lexington Avenue over to Sixth Avenue. The rest of Tinian's surface is taken up by military and naval establishments, by small farms, ruined Japanese temples, and grotesque archaeological ruins. There are still several hundred Japs cowering in the hills.

But eleven thousand civilian refugees, Japs, Okinawans, and Koreans, are crowded into the miles square compound called Camp Churo. (Because they are not considered enemy civilians, the Koreans live apart from the Japs and the Okinawans, a wire fence separating them.) In spite of the congestion, the health at Camp Churo is good, the birth rate four times higher than the death rate. In spite of the pit latrine, the absence of screens, the open-air kitchens and the sweet, slightly nauseous smell that hangs over the area, there are practically no flies. The life of these enemy aliens has been well organized, even though their housing can be compared only to the poorest shanty colonies of a Southern slum.

They live in corrugated tin huts made of salvaged materials, are allotted living space that measures approximately five feet by five feet or about a third of the standard space required for U.S. enlisted men. Inside the rust-mottled huts the roofs are low, the floors wooden, the furniture almost non-existent. Most of them sleep on the floor, their heads resting on wooden blocks.

Their daily life follows a simple program. Everyone in the camp gets two meals a day, mainly rice, beans, vegetables, and fish, prepared in the camp's twelve communal kitchens. (The vegetables are grown by the alien workers on a 630-acre farm which to date has produced 800,000 pounds of food; the fish, two tons a day, are also caught by workers of the camp fishing project.) Men and women between the ages of sixteen and sixty are eligible to volunteer for work and those who do are entitled to a third meal at noon-time, bringing their calories per day up to Army standards. In addition to this extra food, volunteer workers are paid 35 cents per day for unskilled labour, 50 cents a day for skilled hands. Water is rationed to one gallon a day for drinking and washing and the women carry it to their huts in oil cans balanced on two ends of a pole, swinging coolie-fashion from their shoulders.

Churo has an excellent hundred-bed hospital run by Navy doctors and Navy corpsmen. Last August, when the island was secured, there were found to be three well-trained Japanese nurses and two midwives among the residents. The midwives still handle all deliveries except when complications requiring surgery arise. The nurses assist corpsmen, but more important, they are the nucleus of a school which already has trained fifty nurses' aides. Because of language differences, however, only Navy personnel is allowed in the operating rooms. So far the main medical problems are tuberculosis and skin disease, the latter aggravated by the shortage of water.

The camp has more than thirty authorized, legitimate, and privately owned enterprises. Among these enterprises are a metal shop, a handicraft shop, a cooky shop. But most important of all is the cooperative trade store, which has four thousand members, all elected by popular vote. For many this was a first and illuminating experience with the democratic ballot system.

Among this mass of humanity clustered behind the wires of Churo are coolies who have never known better conditions, teachers, nurses, Shinto priests no longer able to promulgate their Emperor-worshipping faith, shrewd managers of Japan's high-powered South Sea Development Company as well as an Okinawan stock company which gives bi-weekly performances of Japanese classics. On a shaky, make-shift stage these actors and actresses, wearing bright kimonos and traditional make-up, play the long-drawn-out dramas and comedies, beginning at five in the afternoon and lasting till nine. (These plays are carefully read by language experts to make sure that no dangerous ideology is included.) The company has been asked to play condensed versions for G.I.'s outside the compound.

Besides this stock company, Churo has occasional movies, *(Continued on page 126)*

ENEMY CIVILIAN, JUNIOR GRADE

NAVY LIEUT. (J.G.) H. TERJEN MOOK, TEACHING

JUNIOR VOGUE DESIGNS: BLOUSE 3012; SKIRT 3032

JUNIOR VOGUE DESIGNS FOR DRESSMAKING. On these two pages, Vogue launches a new series of designs in Junior sizes... scaled to the lean, little-waisted proportions of 9 to 15 figures; accurate point-to-point guides for your own needle or your "little discovery" dressmaker's. Result...you can master-mind your own made-to-order proceedings, pamper your own special tastes, keep the margin for error to a minimum. ANOTHER JUNIOR DESIGN OPPOSITE

BALKIN

FOR BACK VIEWS AND SIZES SEE PAGE 128

Opposite: Raglan-shoulder jersey, full-in-front skirt...together they add up to the new silhouette that's good in town, good in the country. Both "Easy-to-Make" patterns. Vogue Designs: blouse, 3042; skirt, 3032.

Above: Cereal-beige Stroock tweed dress, high-collared, with dropped, rounded shoulders. A skirt legally amplified with pleats. Vogue Design 3037. Midtown belt, Altman. Alexandra de Markoff "Pink Satin" lipstick.

COFFIN

Miss Catherine Bradley Murray, Girl in Coral-Red Basque

PERSONAL PLANNING: JUNIOR GRADE

BUSY, pretty Miss Catherine Bradley Murray chooses clothes to be as flexibly versatile as her design for Big City living—committee-working, Nurses Aide-ing, week-ending with her mother, Mrs. John F. Murray, at Southampton. Her personal planning shows (here, and on the next two pages) that she likes grey for day, black for afternoon. That she likes town clothes that can be casual. The Look of flowering hats or tight, neat hats, slim waists offsetting full skirts. Gold, bangle-y bracelets...one if by day, more, more, if by night.

SHE LIKES FOR DAY...

FRANCES MCLAUGHLIN

BASQUE-TOP SUIT, opposite. Coral-red basque (notice the Peter Pan collar) snugly buttoned over a grey wool jersey dirndl skirt. Judy 'n Jill design. $25. Lord and Taylor; The Blum Store; Vandervoort's.
• Shops in other cities, p. 132.

• A BIG SWINGING FUR COAT. Like this one (above) of silver-blue dyed muskrat. Because it's off-hand enough for country, handsome enough for town. $365 plus tax. Gunther. With it, a turtle-neck sweater, skirt of the suit, opposite. Lord & Taylor.

• GREY TWEED. Because grey is so young and its accessories-range is unlimited, because in a two-piece dress like this (left) its bigness-above-the-waist, its deep armholes, can have or have not a sweater, underneath. Sizes 10 to 16. $30. Peck & Peck.

• A HAIR-HUGGING CAP. Because it fits snug and close to the head (far left, and opposite page), is pinched closer still by two jet buttons at the back. Because it's made of grey wool jersey like the full skirt shown above and opposite. The hat is Sally Victor's.

SILHOUETTE BLACK—SHORT BLACK FOR DINNER

FOR LIST OF SHOPS IN OTHER CITIES SEE PAGE 132

SILHOUETTE BLACK (opposite). Miss Murray loves black ...loves it especially when it's the emphatic black of a stiff, crisp fabric. She likes the bare-armed sweater-top look of this two-piece dress, its longer basque, its nice contrasting of slim lines with the puffed-out silhouette of the peplum. And with it she wears short-as-possible white Dawnelle gloves, an Alice-in-Wonderland circlet. Rayon faille, in sizes 10 to 16; $40. Bendel's Young-Timers; Wm. H. Block; Jays.

SHE LIKES FOR EVENING...

• THE MOST MELTING HAT SHE CAN FIND (even though it costs as much as a dress). She likes this velvet tricorn, filled with blue-as-eyes flowers; sits nicely whether her hair is up or down. $28. Arnold Constable; Carson Pirie Scott.

• A CHANGE OF HAIR-DO, because variety is the spice of glamour. Her variation on the top-knot theme...twin knots worn well back on the head. Gold barrette by Nadja Buckley. Bonwit Teller.

• A SUIT WITH PARTY MANNERS...one that can hold its own from committee teas to dinner-with-a-beau. This one, rayon-and-wool faille; David Crystal design. Sizes 10 to 20. $35. Jay Thorpe.

"NEITHER TOO YOUNG NOR TOO OLD"

Late afternoon, late summer, these ladies go to a party and their black and beige dresses move serenely from working-committee mood into party spirit. Dresses with jewels sparsely and thoughtfully spaced, with plenty of estimated chic and not-to-be-underestimated detail.... **Above:** Left, slimming black dress with a flush of bows on shoulder and hip. Cohama rayon crêpe. Sizes 36 to 44. $40. High toque. Right, a width-slicing peplum slants from hip to hem of this black rayon crêpe dress. Sizes 36 to 40. $35. Beige crushed felt pouf of a hat. **Opposite:** The black dress, waist-tapered by tiny, slashing tucks. Foreman rayon crêpe. Sizes 10 to 18. About $55. Feathered velveteen hat. The beige dress, tawny and tall, with a high-crossing draped neckline and a break-front of a button sideline. Cohama rayon crêpe. Sizes 36 to 40. $35. Big, forward-brimmed black felt hat. • Dresses and hats, Altman. The dresses are also at J. W. Robinson; Jordan Marsh.

VINDICATING THE CUCUMBER

By Iles Brody

SUMMER LUNCHEON, NEW YORK ROOF TERRACE

RAWLINGS

"COOL as a cucumber" is not just an empty phrase—axioms are rarely invented without solid foundation. Why, merely thinking of the dewdrop-bejewelled, frigid green body of a mammoth English "cuke" (fully naturalized in this country) refreshes me, and even a Lilliputian West Indies gherkin brings *l'eau à la bouche*—as the French so elegantly put it—when I reflect upon its knobby form. However, for those who are not in love with cucumbers as I am, let me offer some explanation and excuse.

From time immemorial, the cucumber has been unjustly accused of treachery. Pliny the Elder was among the first to spread the base rumour that "cucumbers linger long in the stomach." But he also assured us in his *Natural History,* that he saw wingèd horses and unicorns, and wrote at length about the "Astomi," the Mouthless Men, who lived to the ripe age of two hundred and fifty years, entirely on the fragrance of fruit and flowers.

Sanctorius, the physician, whose obsession was that humans should not perspire even under the hottest sun, and who believed that if they did, something was wrong with them, said "the peel of the cucumber causes perspiration." At the same time, however, he was denouncing the theory of his colleague at the University of Padua, Galileo, that the earth is a moving planet.

Samuel Johnson, Doctor of Words, who seldom had praise for anything or anybody, was a sworn enemy of cucumbers: "It should be sliced, dressed with salt and vinegar, and thrown out, as good for nothing."

But these great men had probably never heard of a still greater man, Yüan Mei, one of the most popular of all Chinese writers, who wrote a wonderfully interesting and charming book on cookery and who adored cucumbers. As you know, the Chinese stand right alongside the French in matters of gastronomy, and you must believe Yüan Mei when he says "cucumbers restore a fatigued palate," and "when your stomach is dulled by too *(Continued on page 129)*

Recipes for the Cinderella vegetable—serve hot or cold

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For Your Waist. Sit on the floor, stretch your legs apart. Stretch your arms straight behind your back, clasping hands. Then touch your head to the right knee, keeping the leg flat against the floor. Then raise your head, repeat the routine with the left knee. Do six full alternations as a starter, then build up to ten or fifteen a day.

For Your Flared Tunic. Sit on the floor. Then draw the heels close to the buttocks. Clasp your ankles with your hands. Lean your elbows on the knees. Then press the right knee down sideways to the floor. Straighten up, and press the left knee down to the floor. Rock back and forth, from side to side this way, ironing the buttocks firmly against the floor.

For Your Padded Stomach. Lie on the floor. Then raise the legs up, knees bent, until the knees are resting over the chest. Drop the still-bent knees to the floor on the right side. If they fall while you are relaxed, the knee-bend will be opposite your hip. So slide the bent legs along the floor, up, up as close to the shoulder line as they will go. Then bring them up over the chest, again—and down on the opposite side. The point of your knees will describe a figure eight. Repeat several times.

For Fullness-in-Back. Sit on the floor, keeping your legs straight out in front of you, knees together. Then, in this position, "walk" with your hips. Stretch one leg ahead of the other, and inch your way along. Always smack the raised buttock down hard against the (hard) floor.

For Your Dropped Shoulders. Think of the tip of your crown as the highest point of your body. Back up against a wall, still holding your crown up, up, up. Flatten your shoulders against the wall, try to fill in the hollows of your spine, press your neck into the wall too. When you've flattened yourself as much as possible, try walking around your room, holding the same posture. Your shoulders should be in perfect anatomical position, this way—neither limp, nor straining for squareness.

jay Kel
ORIGINAL

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UNRATIONED CURES

(Continued from page 94)

a prescription, applied like a poultice; they must be recognized mysteriously by personal encounter. Yet some, like Lewis Carroll's *Alice*, are an almost universal panacea in English-speaking countries. *Alice* reveals, through a web of delicious nonsense, qualities of courage and lucidity and common-sense that steady the mind as well as ease it. Escape from action cannot be allowed, nor do we desire it; but escape from those tormenting thoughts that turn and twist and have no final destination —that is a different matter. *Alice* and Kenneth Grahame's *Wind in the Willows* and Louisa M. Alcott and Wells's *Mr. Polly*—here are a few random selections that occur to me; for they run like freshets of clear spring water through the hot, dusty, airless mind.

Begin with such kindly books as these; presently, perhaps, you may be ready for more active collaboration with Life and Letters. I mean Letters, literally. Have you ever tried Stevenson's? Not only his *Vailima Letters* from the South Seas, but the whole four volumes, beginning when he was a lad of eighteen, unwillingly apprenticed to the family firm of lighthouse engineers on the wave-beaten coast of Scotland? Letters are a wonderful incentive towards study of a Life; they provoke such warm personal curiosity. Many people find their way towards biography through diaries, but somehow, diaries slightly irritate me; letters are different; there is someone at the other end of each letter; but a diary, if sincere, is meant for secret introspection, or grandly for posterity, "showing off" all the time.

Study a life and re-create it for the fun of the thing, not in the hope of reward, and your reward will be amazing; especially if you happen to have the right sleuthing instinct and make a good choice of your subject: either a subject almost buried in masses of material, so that you have to discover it slowly, discarding as you go; or, on the contrary, a personality of whom very little has so far been discovered so that piecing the fragments together is one small triumph after another. From personal experience I can imagine nothing more absorbing. Another advantage: a Life can ensure constant company without having to provide fuel from your own vitality, as you would have to do if you were occupying yourself with human beings who are still, so to speak, unfinished and never static; nor will you meet with interference, because if you are wise you will choose for your central figure a man or woman who is already dead, and thus prove to your own satisfaction Solon's reply to King Croesus: "I call no man happy till I see the end of his life"—the full arch of the rainbow instead of the broken segments.

The motive of your quest will never be *(Continued on page 120)*

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UNRATIONED CURES

(Continued from page 119)

rootling for "boudoir secrets," let us take that for granted, but the growing excitement of recognizing design and universal coherence. A large order, you will say, yet I swear it happens...by a sort of slow inexplicable magic. You cannot be perpetually preoccupied by morbid fears about your own inferiority and unimportance while in the act of acquiring more and more knowledge and authority. Everything you hear or see or read at this period has an odd but pleasant trick of linking itself on to your subject; and enthusiasm clarifies your vision instead of blurring it. If your man be Romulus, then all roads lead to Rome! (But Romulus would not be a good choice; the bibliography is limited and the maternity too eccentric.)

You need not become a creative writer of biographies to find escape and solace. Nor are you only a passive reader of biographies. Nevertheless you have won the right to occupy territories somewhere between the two, and they are valuable territories; what you choose to do in them is your own business. Territories—I have put it in the plural by way of warning. For allowing yourself to fall in love too deeply, with a disinclination to pass on, and you may become vaingloriously proprietorial and make a circular tour right back again to self with all that good technique won and wasted.

Nevertheless, you may have no fancy for biography: poetry will also help, though differently, to live through these present days that are as much like poetry as a tank jarring and bumping along a badly-made road. Poetry sharpens appreciation dulled by disuse. "Come unto these yellow sands..." and by a flash of memory reawakened we are standing on that golden beach, our bare feet hardly printing the firm sand down where the little warm waves come tumbling in, while the sentinel cliffs and rocks lay blocks of cool shadow, stretching slimmer as the sun dips and dazzles....

One is inclined to quote prose—rather stumblingly—for character and irony and wisdom; poetry for beauty and refreshment; the Bible and Shakespeare for everything, whenever the salt has lost its savour: "A pure river of water of life, clear as crystal"..."A land of brooks of water, of fountains and depths that spring out of hills"... "He maketh me to lie down in green pastures; he leadeth me beside the still waters"..."Then shall the lame man leap as an hart, and the tongue of the dumb sing; for in the wilderness shall waters break out, and streams in the desert. And the parched ground shall become a pool, and the thirsty land springs of water: in the habitation of dragons, where each lay, shall be grass with reeds and rushes."

I cannot help it if all my haphazard *(Continued on page 121)*

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UNRATIONED CURES

(Continued from page 120)

quotations seem to be about running water. We each have our own needs, our own longing. The little boy who called out after he was put to bed: "Mummy, I've thought all my thoughts twice and some of them three times over" was voicing a cry of despair that is real and recognizable: it is while we lie awake, helpless victims of insomnia, that we think all our thoughts twice and some of them three times over, till they have no more freshness. Insomnia is not terrifying until you are in that state of despair where you have lost all interest in life like running water, and deal in thoughts about death.

Most of the usually recommended panaceas for making life more livable will merely raise a mocking laugh nowadays. We are reduced to a bare minimum of equipment, and spare parts are not to be had just for the asking. "Go to bed with a rubber hot-water bottle (rubber?) and a nice hot cup of tea (tea?); eat more fruit (dehydrated?); relax and don't worry and get away from it all (how? and where?); you need to change your job and do something totally different (but the Labour Exchange said "for the duration" and Japan is durable); no, knock off work and spend a week or two at your favourite inn (still requisitioned by the military); or motoring, driving your own car on and on, while the scenery sweeps by, up the Great North Road, over the Border into Scotland, the moors and the Highlands (how much petrol for civilians?). Don't dream of leaving home for your holiday; too much effort; redecorate your rooms instead (labour and materials?); and buy a new suit (coupons?). On the contrary, get right away, abroad, the Continent (Official Business?)....

The need for some ethical, unrationed remedy remains more urgent than ever before. "We must find you an interest" is as ridiculous as "I must find myself an interest" is essential: an interest, not merely a hobby; hobbies are the powder-closets and ante-rooms of life.

Nowadays we are thrown back on bare first resources, like rubbing two sticks of wood together and starting a fire. If by technique we can produce a spark, good; but quickly we must give it fuel before it subsides again, for while there's life there's hope—of catching glimpses of the original design, glimpses that must inspire a renewal of faith. Who can ask for an interest in life more vital than life itself?

Editor's Note: Gladys Bronwyn Stern is an English writer with many books to her name, and most of them to her credit. Best known are The Matriarch, *her conversation-piece novel, and* Monogram, *her very personal scrawl of opinions, autobiography, libels, and jokes.*

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IN PARIS NOW

(Continued from page 89)

rather faded as his honour and his moral stature became his main characteristics. He accepted imprisonment rather than sign a Vichy pledge. He said, "I have only one thought—to serve France."

While Herriot was imprisoned, Justin Godart, who has an immense moral prestige in France, held the mayorship for him. Seventy-four years old, Godart represents the "*Front National*," a Resistance group of Southern France, in the Consultative Assembly. Godart, who has been a French senator ever since 1927, voted against turning the government over to Pétain at the time of the fall of France. His reputation is based on his liberalism, his generosity and his deep fairness. During the few years before the war, when France was a refuge for the exiled of many countries, Godart helped thousands of those trapped ones who were without papers, and therefore could get no legal government aid. When no one else would aid them, Justin Godart did. Now, with Léon Blum and Edouard Herriot, he is the third of the older French politicos whose influence is primarily moral.

Immediately after the Liberation, everyone flocked to the Picasso show, to the galleries, but only recently have the Parisians been able to see again the great church sculpture. During the war the finest sculptures from the Paris churches were hidden deep in the vaulted cellars of the Saint Sulpice Church. Now, in the dim light of those catacombs, the public has been admitted to see the collected Saints, before they are returned to the churches.

Somehow among all the Saints there is a statue of Voltaire, who professed the utmost atheism. The serene figure of Voltaire, rising between the tombs, smiles sardonically, his eye malicious, waiting to come up to the surface again after the five years of Occupation. And so does France.

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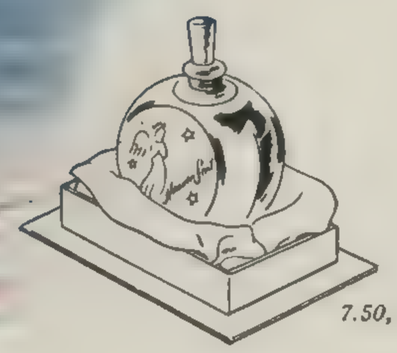

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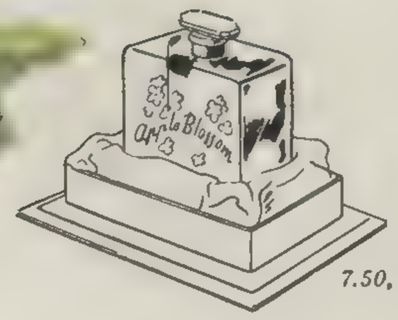

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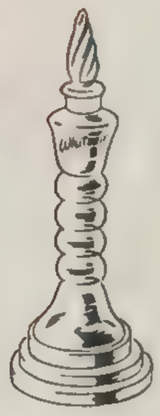

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FLYING AMBULANCE...FROM OKINAWA

(Continued from page 101)

sunk in, the tourniquet loosened but the needle would slide out; the boy lost so much blood his veins had collapsed.

While the nurse and corpsman were looking at his legs and ankles, hoping to find one vein which would open to the life-giving fluid, I went forward to tell the plane commander what had happened. He immediately ordered us down from seven-thousand feet to fifteen hundred, then followed me aft. The corpsman and the nurse were still working, they were trying a finer needle, but it wouldn't stay in. Alarm had filtered through the plane, the patients asked as we made our way past them, "Will he be all right?" Fortunately, our "Yes, of course" sounding more convincing to them than it did to us. There was only one alternative—force fluids, keep giving oxygen, and get to Guam as quickly as possible. There was an extra gas supply for just such emergencies, the plane commander reported we could shear an hour off our estimated time of arrival.

It seemed forever, although the time it took was only an hour and a half; we stood beside the boy's litter or wandered about the plane talking to the other patients, talking out of the top of our minds, about home and movie stars. Thinking all the time, "Will we get there in time, will we make it. We must, we must." The sick boy didn't talk or ask any questions, except with his eyes. He lay very still, only the frantic pulse beat harder and harder as though racing the plane's engine. The air commander came back to check up, told us we were just fifteen minutes out. Guam looked very beautiful to all of us. At last the wheels hit the runway, we taxied quickly to the evacuation centre and two doctors were aboard as fast as the plane doors opened. There was also a mobile elevator that rose to the level of the plane, carrying the ambulatory patients down to its deck. One by one the litter cases were carried off.

Before he left, I promised Jim to come to see him in the hospital. The doctors had been unable to do anything for the desperately sick boy on the plane and now they were moving him into the centre. Although he was actually not yet in shock, his pulse was 180; the doctors were ready to fling everything in the book at him, whole blood, the slimmest needles, bright lights to search out the strangest vein. On the fourth try the needle went in and stayed; the reaction was immediate, like a miracle, the colour coming back, the pulse quieting down.

Colour came back to our faces too; it had been a close shave. Only then did I look around for the other patients. They had already gone and the hospitals were calling in to confirm their arrival. Fifteen hundred miles, seven and a half flying hours from a battle field to a base hospital via the war's greatest life-saver, the flying ambulance.

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PROTECTIVE CUSTODY

(Continued from page 103)

one series sent in by the O.W.I. consisted of American newsreels with Japanese sub-titles. These films showed nothing but U. S. victories, Japanese bodies, Japanese being burned out of caves by flame-throwers. (The audience of 5000 walked out.) But they don't walk out on Abbott and Costello comedies, technicolour pictures, musicals, cowboy films, or documentaries like "Fighting Lady." They enjoy them thoroughly, though at first they giggled, embarrassed by the kissing scenes. Their interest in all things depicting American life is so great that they have started making voluntary contributions of a few pennies for admission to the movies. Three hundred dollars worth of pennies have accumulated in this fund that has now been turned over to Churo's newly formed Parent-Teachers' Association.

The heart of the camp is the school which was started last November by a young Naval Intelligence officer attached to Military Government. Lieutenant (j.g.) H. Terjen Mook, who is bean-pole tall, pink-faced and earnest, is a graduate of Dartmouth, went to Trinity College, Cambridge, for a year and then was graduated from Yale Law School. Later he joined the Navy and took a thirteen-months' Japanese language course before coming to the Pacific. None of his training led him to believe that he would become a school teacher but without training or school material he set up a teaching organization which is a model of efficiency and ingenuity.

I arrived at the school administration building, a Quonset set among a group of over-size, elongated tents, a little before eight in the morning. The yard was swarming with children; Lt. Mook stood to one side when my jeep drove up. I got out to join him and in doing so gave the signal for a full-fledged riot even though it was sawed-off in stature and good-natured in mood. Twenty-five hundred children rushed for us. We felt like giants being toppled over by Lilliputians. The school bell, an empty oxygen cylinder, saved us with its peremptory "bong." Instantaneously the riot faded into an obedient, orderly line-up on the playground where the children did calisthenics, sang a song, then ceremoniously doffed their caps and bowed good morning to the faculty. The school day had begun. The pupils filed into their classrooms, giggling at my khakis and sunglasses as they passed me, leaving the playground empty except for the misfits—too small for school, too old for the day nursery—who just trail along to goggle on tiptoe outside the school-house tents.

When Lt. Mook opened his eight-grade school last November, he had nothing to work with except twenty-five hundred eager, restless children. Textbooks were non-existent, except the remains of Japanese textbooks dug out of the débris of Tinian town. (Military Government had not foreseen that it would be advisable to start such a school, and no requisition for books, pencils, paper, chalk, et cetera had been placed. Even though the requisitions have now been filed, up to the present time *(Continued on page 127)*

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PROTECTIVE CUSTODY

(Continued from page 126)

they have been officially delayed or denied.)

Lt. Mook and the men working with him decided that textbooks must be contrived from the old, partially destroyed Japanese versions. It would be an arduous task: the destroyed sections had to be re-inserted and the books had to be re-written in order to eliminate all Jap propagandizing. For instance, a division problem in the third-grade arithmetic was given in terms of the relative difference between the area and population of Japan and the United States.

Besides the lack of material there was the problem of teachers; although fifteen Japanese-trained teachers were in the compound, Lt. Mook was careful not to let them have any direct educational contact with the pupils. The educators of Japan are deeply indoctrinated men and women. But these were just the people, under careful supervision, of course, to do the re-writing of textbooks, to train the U.S.-chosen men and women in the camp to do the actual teaching.

At Churo it is forbidden to teach Japanese. The language can be used in the classroom only so long as it remains of necessity the only medium of instruction. After that English is substituted. As a result the teachers themselves are often no more than one chapter ahead of their pupils, but none the less the arduous method works. In order to prevent any serious mistakes, Lt. Mook and his six Nisei aides keep careful watch over the English classes.

In addition to the eight primary grades there is an advanced class of fifty students chosen by competitive examination. Two hundred children applied to take the examination and three-fourths of the losers burst into tears.

The Churo school has its own thirty-acre farm which the children work in groups, each group farming one day a week. This is a practical way of solving the problem that only workers are entitled to a noon meal. On the day the children are on the farm they get lunch and soon it is hoped that instead of supplying lunch once a week, the farm will produce enough for each child in Churo to get a daily noon meal.

Before leaving the compound we went through the classrooms; the children have a tendency to shout their lessons in unison but this is the way it's done in Japan and it seems to be a habit hard to break—probably because it's fun. From the first grade on up, they sat there, neat little make-shift book-bags in front of them, their bright black eyes smiling and eager, learning English, singing American songs, doing lessons that are as similar as possible to those done by American children. When I spoke to them they giggled and hung their heads shyly, but those who could answered politely. Before I left, the bell rang and a committee burst into Lt. Mook's office begging him to play baseball with them. I got back into my jeep as he made ready to join them, thinking that the school of Churo is the kind of propaganda that sticks.

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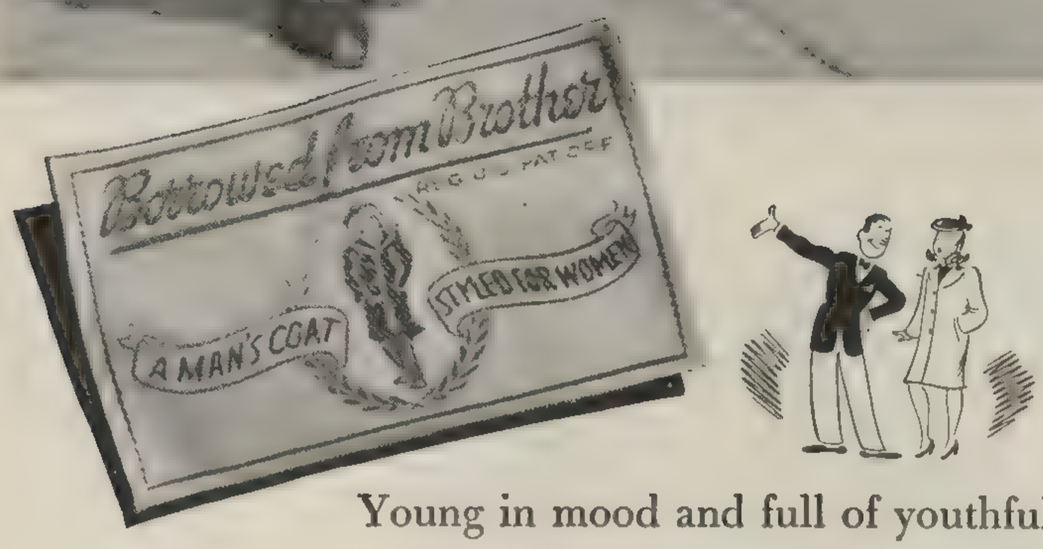

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FURTHER views of the new Designs for Juniors, shown on pages 104 and 105. The drop-shouldered jersey (left) is "Easy-to-Make"—good starting point for beginners. Junior Vogue Design 3042; sizes 9, 11, 13, 15 (for 29½, 30½, 31½, or 33-inch bust measurements). Skirt, Junior Vogue Design 3032, for 24, 25, 26½, or 28-inch waists. The dress, which follows the same rounded outline, is Junior Vogue Design 3037, for sizes 9, 11, 13, 15.

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One good flavor deserves another

THE BEER THAT MADE MILWAUKEE FAMOUS

VINDICATING THE CUCUMBER

(Continued from page 112)

much wine, eat cucumbers in order to rouse it again to vigour."

However, not the Chinese but the Russians are the greatest experts in cucumber eating, and they like it just raw, with skin and all, and they never feel the worse for it. They assert that cucumbers will cease to appear indigestible if consumed three days in succession, and they are borne out by Burton in his *Anatomy of Melancholy*, where he says that the human system can get used even to poison if one perseveres enough! But this is only a bon mot, and I hasten to assure you that raw cucumbers are not poisonous.

There is a town in Czechoslovakia, Znojmo (called Znaim when it still belonged to the Austrian Empire), where the inhabitants fairly lived on cucumbers from infancy to infirmity, and they were strong and healthy. This Znojmo was the greatest cucumber centre in the world; as your train approached it, the air became pungent with the scent of cucumbers, and as it came to a halt, a thousand hands with cucumbers reached up to your window, proffering the pride of Znojmo.

Znojmoians would not dream of eating meat without cucumbers in some shape (when they still had meat to eat). They knew, instinctively I suppose, that cucumber, raw or prepared, aids in the digestion of all heavy protein foods. I doubt, however, if they also knew that cucumber contains an enzyme, called *erepsin*, which is marvellous for the stomach, and that it is the proud possessor of such vitamins as B_1, G, some C, and a little A. Moreover, being low in caloric content, it is a splendid food for those who wish to reduce, and because of alkaline-ash, it has the ability to neutralize acids. In other words, it is ideal for counteracting the harmful effects of protein and starch foods, if eaten together with them.

Now I play my trump—there is a county in Hungary where the peasants lived to a very old age in perfect health, and this fact excited the imagination of physicians, always in search of the secret of longevity. One of them maintained that the peasants lived long because they ate great quantities of pickled cucumbers, which in this little province were preserved differently from anywhere else in the world. For when the large glass jars were filled with cucumbers and liquid, the mouth of the jar was not sealed with parchment, but instead a thick slice of bread was placed on top, and the jar was put out in the sun. Weeks later, when the bread became green with mould and caused the pickling liquor to ferment, the bread slice was removed, and the jar closed. This custom was ancient, and originated long before Sir Alexander Fleming, discoverer of penicillin, was even an amoeba.

In this *(Continued on page 130)*

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THE CUCUMBER

(Continued from page 129)

cucumber travelogue I take you now to Paris. As you probably remember, a Parisian hors d'oeuvre *varié* (comprising merely radishes, sliced tomato, a sardine, and butter) was not complete without thin slices of raw cucumber. In Marseille, the good Méridionals, experts in gastronomy, literally lived on raw cucumbers and bathed them in olive oil. In Toulouse they were mixed with onions and garlic; in Piedmont with tomatoes; in Greece with pimientos; in Hungary with plenty of paprika. They were so very popular in Central Europe that the three hottest months of the year, June, July, and August, were called "cucumber season," because during that period everyone lived on this fruit. Unbeknown to them, Central Europeans followed the doctrine of Hippocrates (one of the few ancients who spoke kindly of the cucumber) who said that cucumbers and melons are the most refreshing summer fare.

They may be humble, but their history is honourable. It was in India that cucumbers first saw the sun, which kisses them to maturity, and the best and biggest species are still found in the Himalayas, in Sikkim, and Nepal. From the Far East they somehow got to the Near East, from there to Europe, and eventually to this country, where they are cultivated with ease. The more luxurious Duke of Edinburgh, Lion House, and Telegraph, however, require quite a bit of care, and must mature in a hothouse. But at that, it's better than in England, where practically all cucumber varieties are cultivated in hothouses. In that historic land, they were fashionable as far back as the fourteenth century, although strangely enough, after the Wars of the Roses, there was not one single plant left in the entire British Isles. But finally, Henry VIII insisted that he wanted to eat cucumbers, and his stewards ran and brought some from the Netherlands quicker than it takes to say: "Chop his head off!"

In Vienna they did not dare to serve *Wiener Schnitzel* minus cucumber salad! The same was true of *Wiener Backhuhn*—fried spring chicken. So that you will have something to eat with your cucumbers, I give you the proper instructions as to how to prepare these two summer meat dishes, providing you can get the wherewithal. The secret of *Wiener Schnitzel* is that the veal—after being pounded, washed, and dried—should be first dredged in flour, then in egg yolk (well beaten, and seasoned with salt, pepper, and paprika), and finally in breadcrumbs, before it goes into the hot butter or fat in the pan. *Wiener Backhuhn* is to be treated the same way, except that the chicken must be divided into eight pieces, unlike Chicken Maryland, where the chicken is in four pieces.

In Budapest, that former culinary paradise, where today a plate of soup represents opulence, they did not dare to serve you cucumber salad without baby goose. The geese were two-months-old, tender as butter, and it was stylish to eat them in a summer garden restaurant, with a lady you loved beside you, and acacia trees above you.

(Continued on page 131)

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RECIPES FOR THE CUCUMBER

(Continued from page 130)

Russian Razsolnyik Soup

Make a chicken broth (canned variety may be used), and measuring out eight cupfuls (for six helpings), add to it eight tablespoonfuls of dill pickle juice. Boil separately four fresh cucumbers, two carrots, two turnips, one stalk of celery, one leek, all pared nicely, until tender. Strain, and add to the chicken broth, and also add a half cupful of pearl barley, parboiled. Bring to a quick boil, then reduce the flame and simmer gently for half an hour. Finally, add a parboiled, diced ox kidney, correct seasoning, and serve.

Danish Cucumber Soup

Parboil a pound of cucumbers, peel them, and remove the seeds. Mince the cucumbers and stew in butter for ten minutes. Add a pint of consommé (the canned variety will do), bring to a boil, reduce the flame, and simmer for a few minutes. Now rub through a sieve, put back on low flame, and add again as much consommé as you want soup. Heat thoroughly but do not boil. Make a preparation of two yolks of eggs, a little cream, and two ounces of butter, and add to the soup. Correct seasoning, and serve with small pieces of toast fried in butter.

Stuffed Cucumbers

Halve the cucumbers, and then peel, parboil, and drain them. Take out the seeds, and some of the pulp, and cook them in butter for ten minutes. Fill the cucumber boats with a left-over chicken hash, add a little consommé, season, and complete the cooking, basting with the sauce.

Cucumbers in Cream

Peel and cut a cucumber into half-inch slices, and marinate them for twenty minutes in a mixture of salt and good vinegar. Drain, and place the slices in a casserole with two ounces of butter. Cook the cucumber, but do not let it get brown, sprinkle with a little flour, add a half cupful of consommé, simmer over low flame, and when ready, place on slices of bread fried in butter. Squeeze a little lemon juice over it, and sprinkle with finely minced parsley.

Fried Cucumber Slices

Peel a cucumber, cut it into slices of the desired thickness, and place the slices in cold water for half an hour, and then drain well. Sprinkle with salt, pepper, and paprika, dredge the slices in well-beaten yolk of egg, then in fine breadcrumbs, and fry in hot butter. Serve with slices of lemon. This cucumber dish is excellent with bread sauce.

Cucumber Soufflé

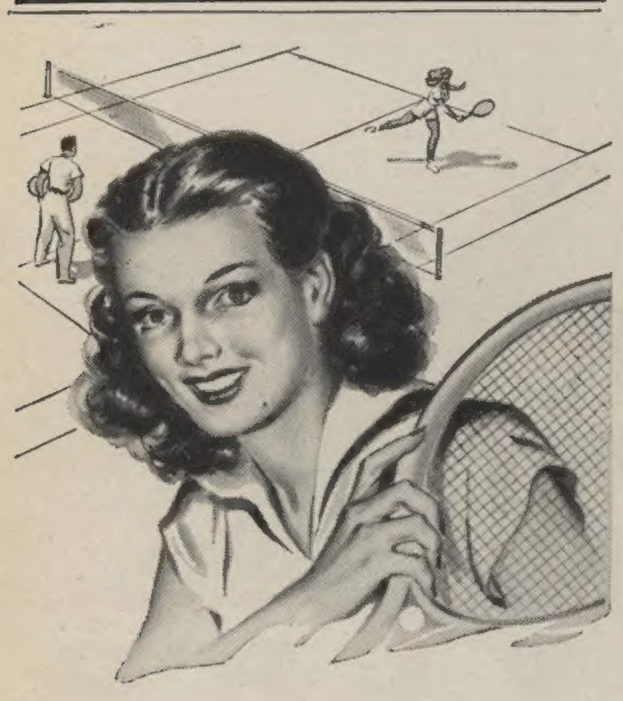
Select a large cucumber, and cook thoroughly. Make a pulp of it, and add to the pulp half a teacupful of breadcrumbs, a tablespoonful lemon juice, a very little onion juice, the yolks of two eggs well-beaten, and four tablespoonfuls of cream sauce. Mix well together (off the fire), and add the well-beaten whites of the two eggs. Place the preparation in small dishes which were previously buttered, and cook in the oven.

Cucumber Salad

Peel and slice the cucumber, place in a deep dish, cover with salt, and let it stand for two hours before serving. Now put the slices in muslin, and squeeze every drop of liquid out. Season with salt, pepper, and vinegar, and sprinkle with chopped parsley, chopped chives (or chopped spring onions), and lastly with paprika.

Dill Pickles

Thoroughly wash some large cucumbers. Place plenty of dill, and a few bay leaves in the bottom of a very large pickle jar. Fill the jar (the cucumbers standing upright) half way. Now put in the jar a couple of clusters of unripe grapes, a few slices of horseradish, and fill the jar with cucumbers. On top place a horseradish cut in two. Now cook quickly in salted water a tablespoonful of peppercorns, and pour the liquid, together with the peppercorns over the cucumbers while the liquid is very hot. (But do not forget to place the jar previously on a cold iron surface, to prevent the jar from cracking.) Close the jar by tying parchment paper over the jar's mouth, and place in a cool place (but not in the refrigerator). In two days, the liquid will start to ferment, and it will be misty for ten days. Then it will get clear. Do not open, though, for a month after bottling.



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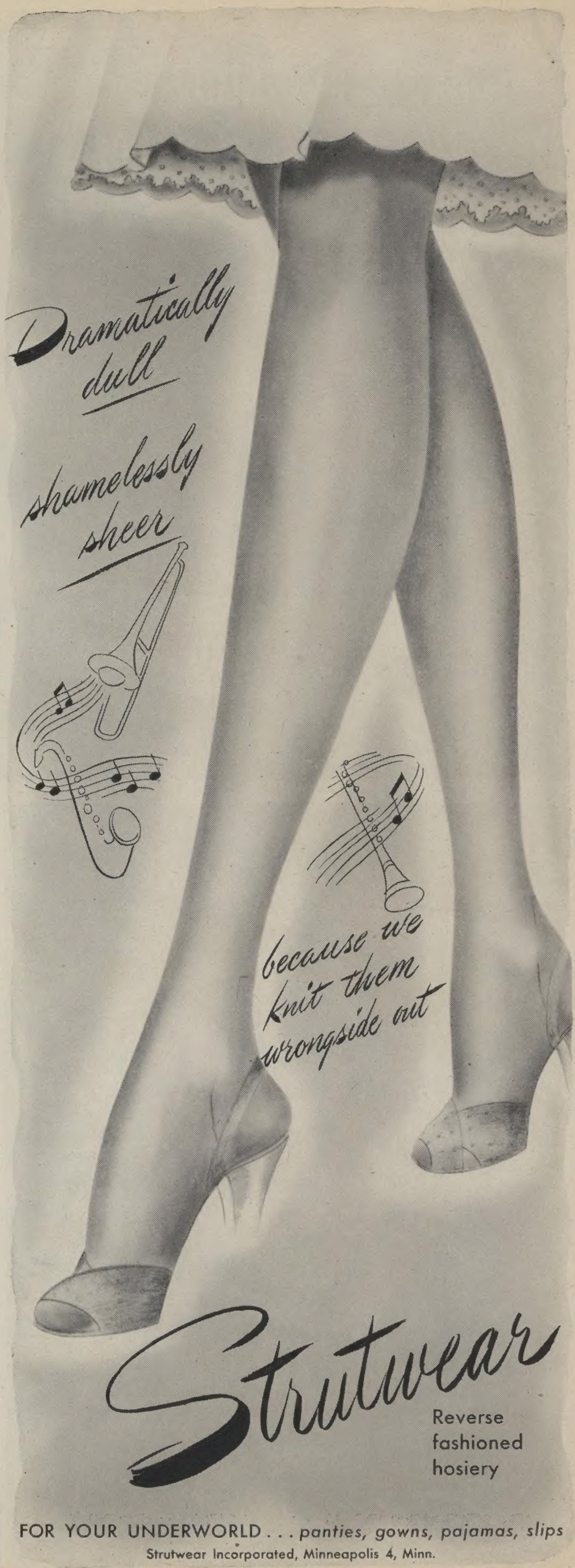

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